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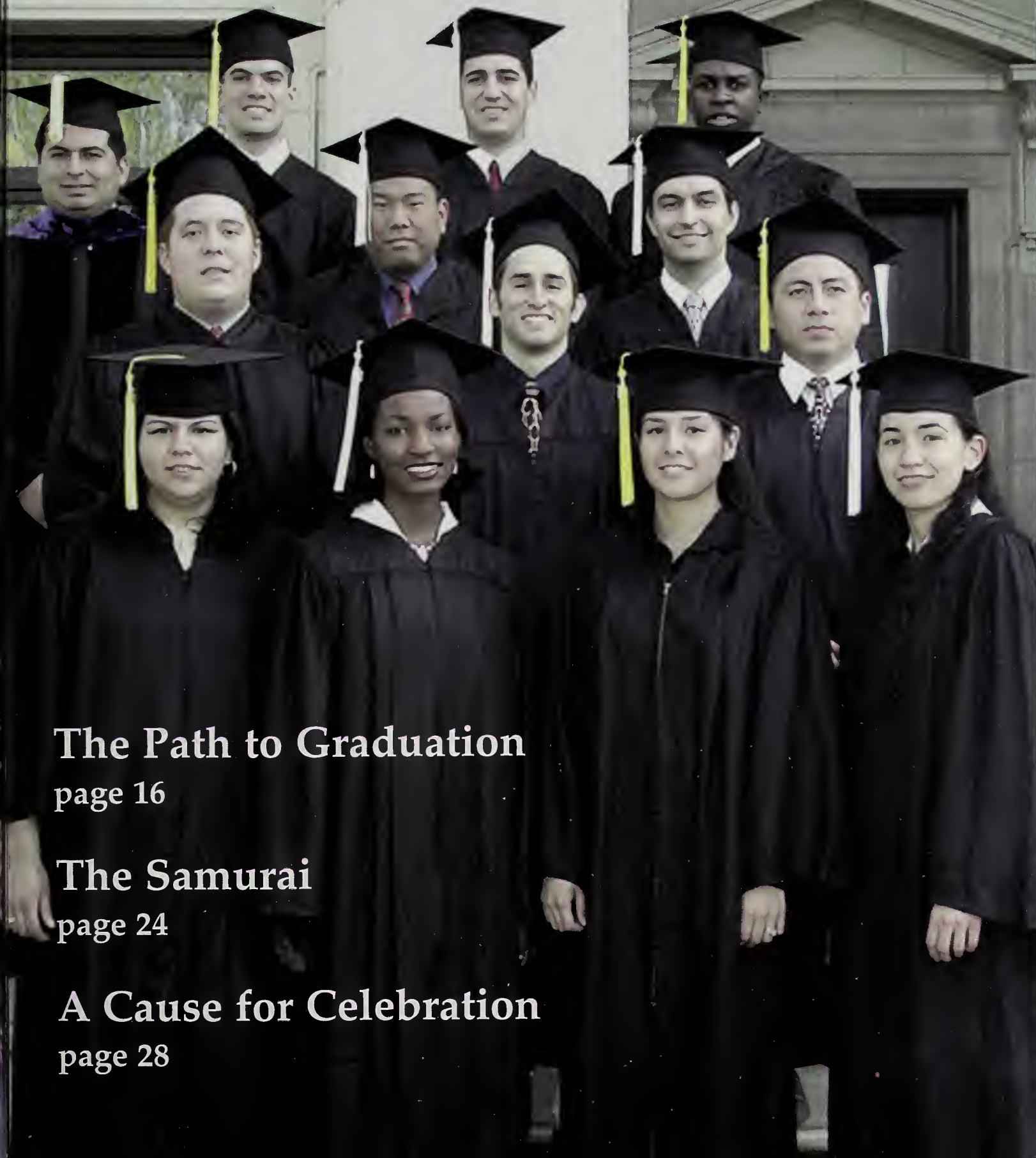


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EAGLE'S EYE

Volume XXXIV, Number 2

Aug 2003



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Front Cover Photo (Nikilani Tengan): Robed in accomplishment and achievement, multicultural students gather for Spring Commencement 2003. BYU students benefit from the many programs and services Multicultural Student Services offers. See related story on page 16. Students pictured (and their degrees) are:

Front, L-R: Noemi Haro (BS, Speech Pathology), Candice Knox (BA, Theatre Arts Studies), Chauma Kee-Jansen (BS, Sociology), Elva Shule Corona (BA, Humanities-English Teaching) **Middle, L-R:** Thomas Valdez (BS, Microbiology), Andrew Ahn (BA, Korean), David Venderbeek (BA, Philosophy), Taber Rigg (BA, Latin American Studies), C. Martin Agüero (BS, Construction Management) **Back, L-R:** Ruben Arredondo (MPA/JD), Stephen Aina (BS, Psychology), Yasser Sanchez (BA, International Politics), Rob Foster (BS, Psychology)

Inside Front Image (Courtesy Yasaki Inari Shrine): Minamoto Yoshitsune was a legendary general in the Gempei War (A.D. 1185). Because of his leadership, the Minamoto clan won several crucial battles, thereby winning the war. See related story on page 24.

Back Cover Photo (Nikilani Tengan)

From the Director

Recently I had the privilege to meet Atem Aleu. Atem appears to be your typical new freshman. Excited to begin school in the fall, he is looking for housing, finalizing his class schedule, hunting for a job, and trying to figure out how he is going to pay for his education. Atem sat in a chair across from me with a slightly nervous smile as I tried to put him at ease. Yet all appearances and first impressions aside, I know that Atem is not your typical freshman.

Originally from Sudan, Atem is one of the “Lost Boys” that survived a horrific past. In 1987, thousands of young boys saw their villages burned down and their parents and sisters killed. They were all alone according to the world and yet these boys banded together in the streets and watched out and cared for one another. Starvation, heat exhaustion, and wild animals killed more of these war-torn boys as they first made the long trek to Ethiopia and then, eventually, to Kenya. For a few years, they found simple refuge in these countries until war ravaged them as well. Suddenly finding themselves unwanted, soldiers forced them at gunpoint to the Nile River. Those that could swim and were not devoured by crocodiles survived yet another devastating trauma.

Many of the Lost Boys are still waiting in Kakuma, a camp in Kenya that was organized by the United Nations as a temporary shelter for African war victims back in 1992. This is where Atem lived from 1992 – 2001. Each week, a paper list is posted on a bulletin board with the names of the boys that will be sent to various locations throughout the United States. The U.S. Government has granted political asylum to many of these boys, who are now young men, to begin a new life. Atem is one of these boys struggling to establish a new life. He is someone who has overcome more challenges than I can even imagine and is now anticipating college life at BYU.

Tears come to my eyes every time I remember a dark black face, with eyes shining with hope looking across my desk. Flashing his bright, white smile, I cannot remember how many times he said “thank you” to me. I can only recount the deter-

mination he exuded as he verbally and non-verbally declared he was going to work hard to take advantage of this great opportunity and blessing in his life.

Atem says, “My history defines me, but it is not all of me.” He hopes to show the world his story through his paintings. Already admitted as a new freshman into BYU’s art program, Atem uses acrylics and oil to draw and paint about his previous daily life. He continues to say, “I want people who see my work to think I am someone in addition to being a refugee. Sometimes my history—the history of my people—has been sad. But we cannot be known only by what has passed. We have a present and a whole future together. My travels to America and my life in Salt Lake City is one part of the story. That is what I think of when I think of ‘cultural evolution.’ It is living with the shared history of two people and in two places. It is being an African in America, and learning to live in two cultures. My cultural evolution is also the artistic expression of that journey. My paintings are about Africa and life in the camp, but they are also about hope for the freedom of my people and the beauty I know in my new home in America.”

Atem’s great example helps me with my personal resolve to work harder to be worthy of the great blessings and opportunities in my life. I am shamefully unaware of many of the blessings and opportunities I have in my life and have always had in my life. Atem’s personal life experiences help me place my own challenges and trials into perspective. Although there is not an accurate measuring device to tell us who has experienced the greatest trials and tribulations in life, there is a great measuring device to see who is enduring them well. Gratitude amidst severe hardships is a difficult thing to cultivate. However, if we are to experience everlasting joy, we must reflect an attitude of gratitude throughout all of our phases of life, not just during the peaceful, happy moments.

In Mosiah 24 the people of Alma were afflicted with severe persecutions by the wicked leader of King Noah’s priests, Amulon. Since the people of Alma were forbidden to pray with the penalty of death, they *did pour out their hearts to*

him; and he did know the thoughts of their hearts (Mosiah 24:12).

Yet, the Lord did not remove their burdens. Instead, He gave them the

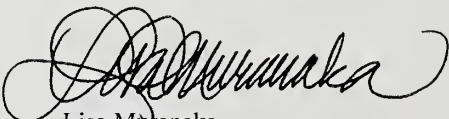
strength to bear them up. The people did not ask for their trials to be taken away, rather they prayed they could *submit cheerfully and with patience to all the will of the Lord* (Mosiah 24:15).

And it came to pass that the voice of the Lord came to them in their afflictions, saying: Lift up your heads and be of good comfort, for I know of the covenant which ye have made unto me; and I will covenant with my people and deliver them out of bondage.

And I will also ease the burdens which are put upon your shoulders, that even you cannot feel them upon your backs, even while you are in bondage; and this will I do that ye may stand as witnesses for me hereafter, and that ye may know of a surety that I, the Lord God, do visit my people in their afflictions (Mosiah 24:13 – 14).

Atem is a living witness that the Lord is mindful of us as individuals, even when we may be in some type of bondage. He is also a living witness that the Lord can deliver us from that bondage if we place our faith in Him. The Lost Boys were lost according to the world, but they were not lost unto the Lord. We do not have to experience similar severe hardships to attest to these facts. We can be living witnesses of the power of the Lord amidst our own personal trials and challenges. May we consistently cultivate gratitude in our hearts for both our blessings and our trials and submit cheerfully and patiently to the will of the Lord.




Lisa Muranaka
Director, Multicultural Student Services

Eagle's Eye STAFF

by Rob Zawrotny

It's your typical cubicle—computers, books, photographs. This area cordoned by makeshift walls and desks makes up *Eagle's Eye* magazine. But while the office space seems typical, the activities that take place inside are exceptional. Like scientists bent over vials and burners, we as staff members huddle over computers and thumb through books creating a lab of our own—a lab of learning.

Like most, our laboratory encounters improvements, setbacks, and discoveries. As the only magazine at Brigham Young University (BYU) published by a staff consisting entirely of multicultural students, our self-directed work experience allows us a complete taste of magazine production from generating article ideas to doing layout and design. With the steady guidance of our advisor, Lynette Simmons, we are free to explore and learn. In the process, we gain skills in conducting interviews, doing research, taking pictures, creating layout, writing, and editing as we compose the numerous articles for each issue of *Eagle's Eye*.

The magazine, published three times a year and funded by Multicultural Student Services (MSS), offers a singular experience to broaden one's horizons. Our part-time staff of eight full-time students is as diverse in their educational pursuits and career goals as they are in their ethnicity. Amongst us you'll find everything from a sociology major planning on going into law to a human biology major on track for medical school.

Regardless of our career tracks, working at *Eagle's Eye* provides the chance to learn helpful skills for any professional endeavor. Niki Tengan, staff photographer for over a year, says, "I gain the experience of working in an office environment. It is a great opportunity to learn and improve on useful skills: writing, editing, photography, layout and design. I also learn to work with other people as a team, help others, and get good advice for improving my own work."

Given students' hectic schedules, we are accustomed to change on the staff. This spring we said goodbye to Trevor Reed, our copy editor, who went home to work. Trevor was joined at



Front, L-R: Jan Quek, Dezi Lynn, Natalie Walus, Nikilani Tengan
Back, L-R: Rob Zawrotny, James Tschudy, Thomas Reed, Jarrett Macanas

home in June by his brother Thomas, the web design specialist. Dezi Lynn, a staff writer, took summer term off to work as head counselor in the MSS office's SOAR program (*see related story on page 16*). All three will be back in the fall. Jarrett Macanas, our layout and design specialist, left in June as well for another opportunity in graphic design. And our editor, James Tschudy, took spring semester off to study abroad in Mexico but rejoined us in July.

While the staff may change, a constancy of purpose persists at *Eagle's Eye*. The skills we acquire remain secondary to what we seek to accomplish—to educate readers not only about BYU but also about the rich diversity that exists in the world.

Thomas Reed explains that "Eagle's Eye gives a unique perspective on multicultural issues by focusing on how people can change their lives based on the successes and mistakes of the past." This past semester we have continued looking to the past and present for the lessons that can be learned from other cultures.

We hope you find this issue to be as informative as we have. In the meantime, it's back to the lab!

Sister Hinckley Honored at BYU

by Jarrett Macanas

A reverent tribute was extended to an exemplary leader in family relationships with the announcement of the Marjorie Pay Hinckley Chair in Social Work and Social Sciences. Sister Hinckley was respectfully commended for the outstanding pattern she displays as a model wife, mother, grandmother, and neighbor. Her relentless push to build and strengthen family relationships has

inspired many who struggle with family and marriage challenges.

The new chair functions as a resource to help amplify community involvement in family issues; extend research and studies focused on families; develop skills through lectures and student-mentor experiences; and to provide service to both the school and the community.

Dale Tingey Receives Honorary Doctoral Degree

by Dezi Lynn

During the April 2003 graduation ceremonies, BYU presented Dale Tingey with a degree of Doctor of Christian Service.¹ Tingey has helped thousands of people among Native American tribes as well as families in South America.

In 1968 he was called as mission president of the Southwest Mission. Since then he has not stopped reaching out to Native Americans. Tingey also

organized and built a seventy-two-house complex for residents of Patzacia, Guatemala. His long years of giving to others continues as he plans on awarding 2000 scholarships for Native American students through American Indian Services this year.

NOTES

1. Program, Spring Commencement Exercises, BYU, 24 April 2003, 9-11.

BYU Vehicle Designs Recognized

by Thomas Reed

Going almost 78 mph, BYU's ultracapacitor-powered car, EV-1, crossed the quarter-mile mark in 15.907 seconds, shattering the current world record for modified production electric cars running at least 241 volts.¹

Another BYU engineering team placed first over 100 other colleges and universities in the 2003 Mini-Baja West competition. BYU's score of 916.94 out of 1000 was based on design, sales presentation, cost effectiveness, acceleration, hill climb, maneuverability, rock crawling, and endurance.²

Achieving success with both of these projects, BYU's College of Engineering and Technology is making itself a leader among engineering colleges with real-world applications and research for undergraduate students.

NOTES

1. Leslie Enke, "BYU's EV 1 makes history during Las Vegas drag racing meet," *BYU News Release*, 8 May 8 2003, (<http://byunews.byu.edu/releases/>).
2. Mini-Baja West 2003 website, (<http://minibaja.me.byu.edu/>).

A Splash of Summer

by Jan Quek

On BYU's campus, Friday the thirteenth was not your average day of gloom. Instead, students could be seen splashing down the giant slip'n slide at the BYUSA-sponsored Summer Chill. Doubling the expected crowd of 500, students gathered near the Maeser Hill that evening to enjoy food, volleyball, and music.¹

Members of the BYUSA presidency even volunteered as targets in a dunk

tank located near the Testing Center.² Amid the splash of water and chatter of mingling students, one could hear the beginnings of summer as students took a break from classes to "chill" with friends and fellow students.

NOTES

1. Lauren Masters, "Students Slip into Summer," *BYU Newsnet*, 14 June 2003, (<http://newsnet.byu.edu/story.cfm/44683>).
2. *Ibid.*

Mark A. Philbrick

FARMS Sows Seeds of Faith

by Rob Zawrotny

The Foundation for Ancient Research and Mormon Studies (FARMS) recently published new work on The Book of Mormon. The book, *Echoes and Evidences of the Book of Mormon*, offers “details about the ancient world that were unknown until recent times but that Joseph Smith got right anyway.”¹

For years FARMS, which operated independently until 1997 when it became part of BYU, has been producing such valuable religious education material. Its full staff of religious scholars publishes work on The Book of Mormon, The Bible, early Christian traditions, ancient temples, and other similar subjects. Among its regular publications are the *Journal of Book of Mormon Studies*, *Farms Review of Books*, and a newsletter called *Insights*. They also sponsor firesides about their work. For more information visit: <http://farms.byu.edu/index.php>.

NOTES

1. *Echoes and Evidences of the Book of Mormon*, (<http://farms.byu.edu/events.php>).

New Dean of Students

by James Tschudy

After serving as the Associate Dean of Students for a year, Vernon L. Heperi was recently named the new Dean of Students at Brigham Young University (BYU). Prior to his work in the Dean's Office, Heperi was the director of BYU Multicultural Student Services for six years.

A native Maori, Heperi served as a member and president of the multicultural performing group Lamanite Generation (now Living Legends) while he obtained his undergraduate degree in communications and public relations at BYU. Afterwards Heperi obtained his master's degree in psychology from Utah State University and his Ed.D. in educational leadership from BYU.¹ As an alumnus who has experienced life at BYU, Heperi will dedicate his time to overseeing campus organizations that serve to meet the needs of current students.



Courtesy Jaren Wilkey/BYU

NOTES

1. Cecelia Fielding, “Vernon L. Heperi named Dean of Students,” *YNews*, Tuesday, 24 June 2003, (<http://www.byu.edu/news/ynews/heperi.html>).

Community Corner

Cinco de Mayo

by Nikilani Tengan

Orem honored Cinco De Mayo with the largest celebration of Mexican culture ever seen in Utah. Festivities started early morning and ended late night Saturday and Sunday (May 3 and 4). Daytime activities included raffle drawings, piñatas, food vendors, and carnival rides.

Entertainment featured dancers, fiddlers, singers, and the bands *Alfa y Omega* from Salt Lake City and *Torbellino* from Phoenix, Arizona. Patrons enjoyed the many activities and celebrations that continued on late into the night. Orem continues to celebrate its growing Hispanic population and looks forward to celebrating Mexico's independence day in September.¹

NOTES

1. Tammy McPherson, “Orem residents aim to have largest Cinco de Mayo festival,” *The Daily Herald*, May 2, 2003, sec. A7.

Celebrating Differences

by Jan Quek

Athletes crossed the finish line with success written all over their faces as crowds cheered in the background. The triumphs of the Special Olympics, held June 5–7 at BYU, were due in large part to the help of volunteers.¹ This national program provides over a million mentally and physically disabled people the opportunity for athletic training and competition.²

This year's Special Olympics featured performances from Living Legends, Irish dancers, Polynesian dancers, and the Utah Hispanic Dance Alliance who performed during the opening ceremonies.³ This experience allowed both participants and volunteers to make an impact while celebrating diversity and success.

NOTES

1. Sarah Chamberlin, “Special Olympics opening combines culture, sports,” *BYU Newsnet*, 4 June 2003, (<http://newsnet.byu.edu/story.cfm/44528>).
2. Special Olympics Website, (<http://www.specialolympics.org>).
3. See note 1 above.

Stadium of Fire

by Natalie Walus

Every Fourth of July, Provo City puts on one of the greatest fireworks spectacles in the world—the Stadium of Fire. This year Martina McBride, an American Music Award winner, headlined the celebration. Other performers included The Osmonds-Second Generation and Sean Hannity, a popular radio and television talk show host. The fireworks display, which competed in a worldwide competition, proved to be one of the best ever.¹

NOTES

1. America's Freedom Festival at Provo, (http://freedomfestival.org/stadium_of_fire.html).

A Testimony in Paint: Christensen's Mormon Panorama

by James Tschudy

"History preserves much, but art alone can make the narrative of the suffering of the Saints comprehensible for posterity," concluded Carl Christian Anton Christensen in 1879.¹ By that time he had already begun painting *The Mormon Panorama*—a tremendous collection depicting significant scenes from the early history of The Church of Jesus Christ of Latter-day Saints.

On the Road with C.C.A. Christensen: The Moving Panorama, a new exhibit at Brigham Young University's Museum of Art, features *The Mormon Panorama* in its entirety and other works of the artist. Using skills he cultivated in his youth and driven by a powerful testimony of the gospel, Christensen's panorama would leave a veritable testimony in paint and inspire Latter-day Saints of his time and ours.

Although born in 1831 to an impoverished family in Denmark, Christensen's youth was blessed by two significant opportunities.² A local resident woman determined to finance his training at the Royal Academy of Art in Copenhagen after being impressed by his artistic talent.³ Then at the age of nineteen, he joined the

Church and served two consecutive missions in Scandinavia.⁴ Fueled by these experiences, Christensen was empowered with the talent and testimony that would typify his art.

In 1857, Christensen and his new bride joined the Saints in Utah. Among them he met many who had participated in the early events of the Church's restoration.⁵ Their trials and experiences touched him and eventually made their way into his dramatic paintings. By the late 1870s, Christensen began taking the detailed accounts he obtained and molded them with his artistic vision to create *The Mormon Panorama*.

The moving panorama was a new artistic medium in the eighteenth and nineteenth centuries. The artist's collection was stitched together end-to-end and rolled onto two huge spools. The paintings were typically quite large and were hundreds of feet in length when bound together.⁶ Some, like that of Christensen's, scrolled vertically. Presenters would add commentary, music, or other special effects as the collection scrolled, bringing the art to life.⁷ Adding ambience and historical accuracy to the museum display, a live reenactment

of Christensen's original script at the Museum of Art helps make the past come alive and gives added meaning and significance to his work.

Measuring about 6 by 10 feet wide, each of the twenty-two sprawling paintings of *The Mormon Panorama* captures a vivid image from pioneer history.⁸ As Christensen toured the West, his art and presentation provided vivid reminders of the cost of courage. Most scenes depict terrible hardships borne by the Church's founding members. The colorful and scenic frames include representations of the massacre at Haun's Mill, the expulsion of the saints from Illinois, and the martyrdom of the prophet Joseph Smith. As Christensen presented his panorama, youth and recent converts were able to visualize and understand the scenes of sacrifice so important to their faith.

The historically important collection is still a valuable teaching tool today. Nearly every one of the twenty-two paintings has appeared on the covers of *Ensign*, the Church's primary adult magazine. With each brush stroke, Christensen's work continues to make the Church's restoration real and accessible. Integral to his powerful art, his testimony and faith remain preserved in paint.

On the Road with C.C.A. Christensen: The Moving Panorama at BYU's Museum of Art welcomes visitors through February 14, 2004. The 45-minute reenactments are held each Monday at 7:30 P.M. and Thursday evenings at 7:00 and 8:00 P.M. The performances are free but reservations are required. For reservations or more information please call (801) 422-8287.

NOTES

1. C. C. A. Christensen, *Bikuben*, 20 March 1879.
2. *On the Road with C.C.A. Christensen: The Moving Panorama*. Brigham Young University Museum of Art brochure. 2003.
3. *Ibid.*
4. *Ibid.*
5. *Ibid.*
6. *Ibid.*
7. *Ibid.*
8. *Ibid.*



Beaten and mobbed, early Church members were driven from their homes in Jackson County Missouri in 1833. *The First Latter-day Saint Settlement in Missouri* from *The Mormon Panorama* depicts men, women, and children being persecuted, some of whom Carl Christian Anton Christensen identified during his presentation.

The Rebirth of Navajo Basketry

Navajo Basket Exhibit comes to BYU Museum of Art

by Dezi Lynn

After the Long Walk of 1864, Navajo art deteriorated. The U.S. Government forced the Navajos to walk over 300 miles to Bosque Redondo where they lived in deprived conditions for four years.¹ Due to the loss of resources and the poverty suffered by the tribe after the Long Walk, the art of basketry and rug weaving became nearly extinct. Along with the loss of resources, taboos also influenced the progression of basketry by warding people away from it. Its preservation was, in large part, due to the Douglas Mesa and Monument Valley occupants who escaped the capture of the Long Walk and continued the art.² Among the families who avoided the Long Walk was Mary Holiday Black's family. "In 1966, basket-making classes were instituted at local schools, and Mary Holiday Black emerged as the creative force which still influences modern Navajo basketry."³

After a period of non-recognition and avoidance, a handful of women, along with Mary Holiday Black, became the motivators and experts of a renewed art. Basketry was no longer used strictly for ceremonial purposes but for art and enjoyment. The Black family and their contemporaries, such as Evelyn Cly and Joann Johnson, began to explore the unlimited horizons of their imaginations. The result is a group of world-renown basket weavers whose art was featured in the Museum of Art (MOA) at Brigham Young University (BYU) between April 3, 2003 and July 14, 2003.

The exhibit contained baskets from several different modern basket weavers, as well as baskets from the 1930s.⁴ All of the weavers have been recognized for their work. Black received the Utah Governor's 1995 Folk Art Award and in September of the following year Hillary Clinton presented her with a \$10,000 National Heritage Fellowship Award. Johnson was awarded first place for her baskets in the Gallup Ceremonials, one of the most prestigious art shows in the nation. Lorraine Black, another skilled weaver, has also won awards at this fair for her work.⁵

Along with the basket display, the Museum of Art presented a twenty-seven minute video of a few of the basket weavers featured. The video, called *From the Inside Out*, is a documentary explaining how the baskets are made and includes commentaries by Steve and Barry Simpson, who are also the owners of the Twin Rocks Trading Post in Bluff, Utah. The Simpsons are supporters of the basket weavers and have done a great deal to make them known throughout the Southwest and the world.⁶

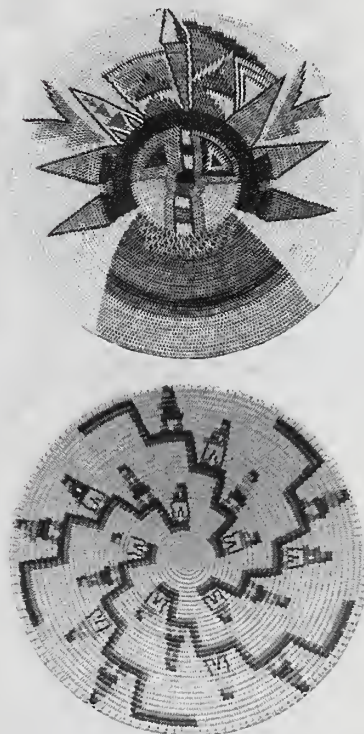
The basket designs vary from the colors of the sunset to a symbolic portrayal of the events of September 11, 2001. Within the intricate designs one can see daily life, visions, dreams, beliefs, legends, nature, and traditional symbolism among many other things. But the most significant component of any basket is not the design or the style of the basket weaver, it is the delicate balance of harmony between the weaver and everything, or everyone, around them. This balance is called *hózhó*. To restore balance, a special ceremony called the Beauty Way Ceremony is held to throw out the evil or bad in a weaver's life. One of the featured artists stated that she holds a Beauty Way Ceremony once a year to ensure that she maintains *hózhó* in her life.⁷ Without this significant component, it is difficult to weave the beauty the baskets are known for.

The purpose of basketry includes ceremonies, income, leisure, and most importantly, tradition. Johnson explains the significance of preserving tradition saying, "The breaking of tradition creates a downfall for people . . . all people. We must stick to our culture."⁸ As a fourth generation basket weaver, Johnson has taught her children to weave. Black has also taught all her children, including her daughters-in-law, in order to pass on the tradition. She says, "I want my children and grandchildren to learn to weave very well and may it always be their work. This would please me. I don't want basket weaving to end. I want this tradition to be

carried on through my children."⁹ Because of the beauty of the art and its growing popularity, basketry will not disappear. It will continue as one more aspect of *hózhó* for the Navajo people and preserve the traditions that future generations will live.

NOTES

1. "The Long Walk to Bosque Redondo," *Smithsonian Magazine*, 24 April 2003, (<http://www.smithsonianmag.si.edu>).
2. "Walk in Beauty: *Hózhó* and Navajo Basketry," Museum of Art exhibit, Brigham Young University, 3 April 2003 – 12 July 2003.
3. Elk Ridge Art Company, (<http://www.artresources.com>).
4. "Walk in Beauty: *Hózhó* and Navajo Basketry," Museum of Art exhibit, Brigham Young University, 3 April 2003 – 14 July 2003.
5. Twin Rocks Trading Post, (<http://www.twinrocks.com>).
6. *Ibid.*
7. Weaver, conversation with author, MOA basket weaving demonstration, 1 May 2003.
8. See note 5.
9. *From the Inside Out*, prod. The College of Fine Arts and Communications & Museum of Art, dir. April Chabries, 27 min., BYU, 2003, videocassette.



"Come Unto Him:" Women's Conference

by Natalie Walus

On May 1 – 2, 2003, women from all over the country flocked to BYU for Women's Conference. The annual conference, held with the purpose of spiritually rejuvenating its attendees, attracted nearly twenty thousand women ages sixteen and older. The theme of the conference was "Come unto him, and offer your whole souls as an offering unto him, and continue in fasting and praying, and endure to the end; and as the Lord liveth ye will be saved."¹ This centered the conference on Jesus Christ and His Plan, bringing all present closer to Him.

General sessions, held twice a day, featured key speakers from the Relief Society and Young Women's General Presidencies and The Quorum of the Twelve Apostles of The Church of Jesus Christ of Latter-day Saints. For the first time in the conference's history, general sessions on Thursday were also offered in Spanish. "We know that we have a growing Spanish-speaking population along the Wasatch Front," said Sandra Rodgers, Women's Conference chairman. "We feel the need to attempt an experiment in trying several Spanish-language sessions."²

Speakers addressed issues of family, home, and self-improvement. Sister Bonnie Parkin's talk, for example, focused on the importance of welfare as "the essence of the gospel." She stressed that welfare is service, but it is also a sense of well being and improvement for oneself, family, and others. Elder M. Russell Ballard, featured in Friday's morning session, made it clear that women are the key to helping their children "raise the bar." He encouraged women in attendance to "raise the bar" for themselves as well as their families.

While general sessions were held for the benefit of all women, other sessions throughout the day were intended to aid with more specific issues. Over seventy different sessions were held during the conference's two-day period. These lectures were designed to discuss topics ranging anywhere from health problems to the nature of God. Three Thursday sessions

were also held in Spanish with native speakers as the presenters. The topics covered divine nature, modesty, and time management. Some areas were set up so participants could even do a service project while watching a lecture. Areas on campus offered quilt tying and crocheting clothing while sessions were presented. At the Conference Center, women assembled and colored ABC booklets for children in need of learning English as a second language.

Along with these ongoing service projects, Thursday evening opened the Wilkinson Student Center (WSC) for some heavy-duty Humanitarian Service. The building virtually became a mall for service projects when the ballroom filled with sharing stations for service ideas women could do in their own communities. Many projects focused on community needs in Utah County. Women assembled Spanish birthday kits, in which they packed a variety of small toys and Spanish children's books for delivery to local Spanish-speaking children. Other projects were of a more global nature. The WSC Terrace housed the hygiene and newborn kits to be assembled. Hundreds of women started an assembly line that lasted from 5:30 P.M. until 9:00 P.M. that night. These thousands of kits will be sent around the world to aid those in poverty-stricken regions.

By the end of the conference, the women had finished tens of thousands of items to be distributed near and far and had gained knowledge and inspiration from the many sessions offered. For those two short days, women from all over the country, and even the world, were truly able to "come unto Him."

NOTES

1. *The Book of Mormon: Another Testament of Jesus Christ*, Omni 1:26.
2. Elizabeth B. Jensen, "BYU Schedules Annual Women's Conference May 1-2," *YNews*, Monday, 5 May 2003, (<http://www.byu.edu/news/ynews/womens.html>).



Above: Women started an assembly line in order to put together as many Spanish birthday kits as possible. These kits, containing Spanish children's books like *Don Quixote*, were sent to children in the Utah Valley area.

Below: Women gathered in mass to assemble thousands of hygiene and newborn kits. These kits, made in league with the Church's Humanitarian Center, will be sent to people in need all around the world.



2003 UPS Foundation Award

by Jarrett Macanas

Spiritual development and academic distinction are aspirations of most students at Brigham Young University (BYU). The university recently accepted an award of fifty-thousand dollars from The UPS Foundation, designed to help students reach those ambitions. Several Native American students pursuing a degree, either at the graduate or undergraduate level, will have the privilege of receiving financial support beginning in the fall semester of the 2003 academic year.

Grants from the United Parcel Service largely support The UPS Foundation, which has donated substantially to BYU since the late 1970s. BYU remains a beneficiary of this prestigious charity because it continues to successfully fulfill important educational and social needs of Native Americans.

To qualify for this award, Native American students must have at least one year of college completed. The award includes (for the most part) full tuition and books to aid students who have outstanding grade point averages, complete service

projects, and are committed to the standards set by the university. An average of twenty BYU students each year have received financial assistance to be able to have a first-class education. In exchange, students are required to engage in service leadership experiences. These projects strengthen the students' love for serving others, their peers, and the BYU community.

The UPS Foundation award is distributed through the university's Multicultural Student Services office (MSS). As the financial counselor in MSS, LaVay Talk understands the significance of this year's donation. "The realization that dreams can be achieved cannot without a doubt be made possible without the contributions of UPS. It is truly a blessing to feel the joy



Board members of United Parcel Services, along with regional representatives, were pleased to present to Multicultural Student Services an outstanding financial aid award for the 2003 – 2004 academic school year. Funds will be used to assist Native American students complete their degrees.

and dedication of the UPS family, the life-changing effect the endowment has on each scholarship recipient is priceless."

New Office Manager: Renee Chukwurah

by Thomas Reed

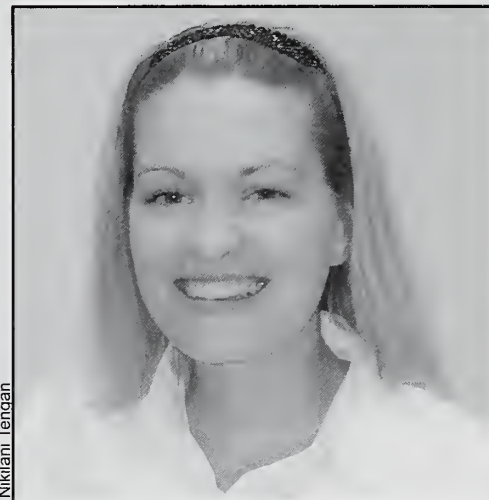
Renee Chukwurah has a lot to offer Multicultural Student Services (MSS) in her new position as MSS Office Manager. She loves working with people, keeping accurate records, and helping prepare for each day the office operates. But more than just fulfilling her duties to BYU students and employees each day, Chukwurah hopes to play a major role in endorsing and participating in higher education at BYU.

Born in Las Vegas, Nevada, as the fourth in a family of six, Chukwurah says she is the calmest person in her family. But with the passion she has for everything she enjoys reading, dancing, and music—her relaxed appearance is misleading. In fact, she has even composed an original song, which she sang at her recent wedding. Living in almost all of the Western states while growing up, Chukwurah finally

graduated from high school in Sandy, Utah.

After receiving a two-year degree from Ricks College, Chukwurah served a full-time mission in Guatemala. She then attended BYU-Provo and graduated with a degree in linguistics and has now joined the MSS staff. She has made the effort all of her life to learn and gain valuable experiences wherever she was, including Ricks College and BYU. "I enjoyed my time here at BYU. It was a little different from my experience at Ricks College mainly because I was a little older, I was working, and going to school. It was kind of a different experience, but I'm glad I did it," says Chukwurah.

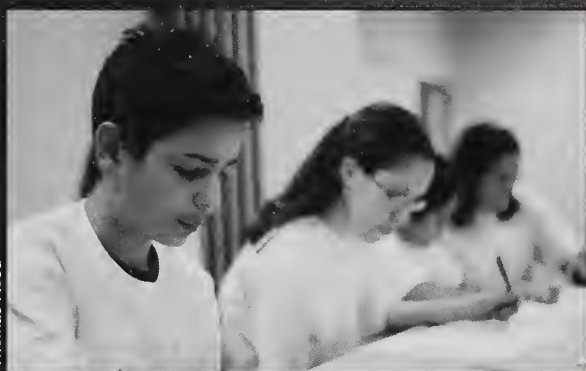
When asked about her goals while she is at MSS, Chukwurah responds, "When I came here I really liked the fact that I



would be able to work with actual students, surrounded by a positive environment, and also get the chance to continue my learning." For Renee, this love for learning is a characteristic response and it is well received at MSS. We welcome her to the office!

Preparing for an EXPEDITION

by Thomas Reed



Thomas Reed



Niklani Tengan



Thomas Reed

High school, like water balloon launching, takes lots of practice; requires a lot of strong, sturdy friends; and forces one to stretch themselves to hit their goals. It is fitting that water balloon launching would be one of the many fun events at Xpeditions (May 3 and 10, 2003) that helped students realize the importance of goal-setting in high school.

Xpeditions is a workshop for multicultural students just finishing the eighth grade. It is designed to show them how to succeed by teaching how to create choices for their future. One class at Xpeditions explored geometric probability and taught students that positive choices in high school will give them an edge in fulfilling their potential later. Greg Kyte, Xpeditions counselor and math teacher at Dixon Middle School said, "Math is power. If you know math you have more power than someone who doesn't know math." As these students work hard in math classes they get the chance to not only become a force for good with their skills, but a force that is wanted and valued by employers in any area that they choose.

In *Write It, Do it*, a workshop on writing, kids discovered that technical writing can be useful and a lot of fun, even though it requires hard work. Technical writers create the instructions for hard-to-assemble furniture, complicated computer programs, and much more. In the activity, students played the roll of consumers and received instructions on how to build a certain mysterious structure with Legos. One set of instructions was precise and clear while another set of instructions was vague and misleading. As students assembled the structures, they saw the nuances in the instructions that either made them useful or useless. After seeing the value of writing, students were again transformed, this time into technical writers. They had to write instructions for other people. As they wrote, they gained a valuable perspective on why writing is important. "School gives you great practice on writing and it will help you all of your life. The people you need to communicate with won't always be there to talk to," said Tony Bates, Xpeditions Counselor.

While practicing writing, launching water rockets, or learning to trust their peers, Xpeditions participants learn valuable skills in communication, coordination, and teamwork that will aid them in their high school careers.



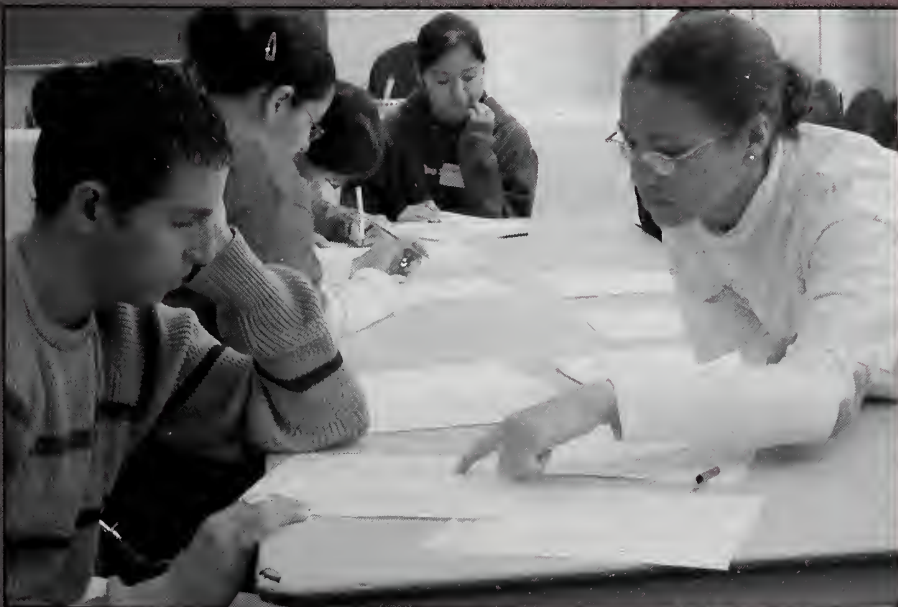
Skills like writing and math are crucial to develop in high school because they are constantly being used at work and home. They are also building blocks for further knowledge. When students are focused in high school, they develop those building blocks, and they can realize their potential of attending college and having their own career. Jim Slaughter, Assistant Director of Multicultural Student Services and Director of Xpeditions, said, "Many kids decide to *settle* for a college when, if they begin now, they could *choose* a college. It is all about getting and keeping your freedom of choice." Such a focus is not about getting prestige. It is more about finding the pathway to a world of freedom which a good school provides. Xpeditions opens this world of possibility by getting kids excited about working hard in high school.

Sometimes hard work isn't quite enough though. In a series of six challenges, the students participated in activities that required them to do difficult tasks they couldn't perform on their own. In a water balloon launching activity, students had to keep trying over and over again to hit a target. No student could hit the target on their own though, because one person's strength just wasn't enough to reach the target over 75 yards away. Luckily,

with the help of the powerful launcher, they were able to succeed. This showed the importance of tools in reaching goals because the students were able to accomplish their goals only after they had the help of the tools available to them.

Then, in a water rocket activity, participants learned how to work together. Each individual had to cooperate with their teammates in order to deliver the water to the bottle and then add the air pressure needed for the rocket to lift off. One problem though, the students had one arm tied behind their back. They truly had to work as a team, passing water one hand at a time to accomplish their goal. They found out how important friends, family, and advisors can be in helping them succeed.

Students came away from these exercises with more than just a good time. They learned how they could choose their priorities, set goals, and accomplish them with a little help from their friends. As each individual returns to eighth grade from Xpeditions, they go with a new perspective and a heightened understanding of their possibilities and potential in high school. Through Xpeditions, they know that much is available to them, and that the greatest freedom is available by making good choices and smart goals now.



Above: Colorful water balloons hurtle through the air propelled by Xpeditions students working in groups to hit a distant target 75 yards away. The activity and powerful launcher represent the students' need to use tools, instructions, and peers to reach goals impossible to reach alone.

Left: Shauna Pierce, an Xpeditions counselor helps a student prepare his ice cream classification list, an exercise in logical thinking that required students to classify ice cream toppings by comparisons in the same way they might classify different species of animals.

Getting Involved

STUDENT SPOTLIGHT: CANDICE KNOX

by Nikilani Tengan



Nikilani Tengan

At Brigham Young University, students are encouraged not only to excel academically, but to engage in learning outside the classroom. This gives students an opportunity to gain valuable, real-world experience. Different majors at BYU offer many opportunities to get involved in unique and challenging projects targeted toward a field of study. For Candice Knox, an April 2003 graduate from Jackson, Tennessee, who majored in theater studies with an emphasis in costume and makeup design, setting goals and receiving help from experienced mentors helped her complete her senior-year project and contribute to her rewarding college experience.

For her senior year project, Candice wanted to have the experience of being the main designer for a theatrical show, which included designing both the costumes and makeup. Before she could get started, Candice had to apply a season in advance. The professors of the department, who are highly supportive of students participating in as many theater projects as possible, decided to put Candice in charge of the musical *Crazy for You*.

"At first I felt really confident in being able to handle this project," Candice said. "By the time that I really got into the majority of the work, I admit feeling somewhat overwhelmed." With the play *Crazy for You* scheduled to be performed January 22 through February 1, 2003, Candice began designing costumes in July 2002. On an average, there are usually about seventy costumes in a show, but for

Crazy for You, Candice created over two hundred costumes. She gathered costumes from BYU stock, the Pioneer Theatre Company, and Sundance. The rest of the costumes were put together by the Theater Department's costume shop.

Setting short and long term goals also helped Candice manage this extensive project. First she read the script and analyzed it for costume and makeup details, and then she did research on the 1930s era for ideas. Weekly meetings were held with the production team to put together costumes based on the budget, and Candice had preset deadlines outlined by the costume shop that helped her accomplish everything in a timely manner. Fittings were done for each of the cast members to make the alterations and finalized changes were done on the stage during dress rehearsals.

Fortunately for Candice, she was not left alone to complete her task. She received a lot of help and good advice from others who had experience in designing shows; Janet Swensen, the Chair of Design and Technology in the Theater Department, was one of these people. "Working on a project for the first time by myself as a designer there were a lot of things I didn't know. I had to rely on Janet. I've enjoyed working with her because she helped me find where I need to be, without taking over or making decisions for me."¹ Candice had assistants and a design team who helped her. She also worked closely with the director and choreographer of the show. "Having to

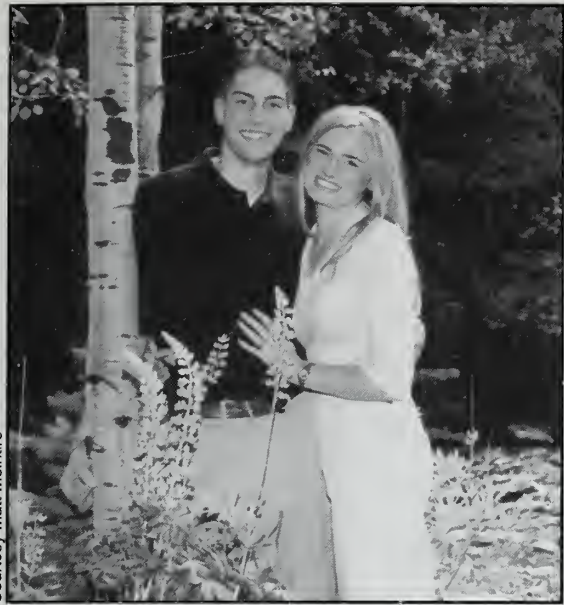
keep up with everything was crazy!" Candice said. "But with lots of help I was able to make it through. Plus, once I saw the costumes on stage during the first dress [rehearsal], it made me feel a lot better seeing everything come together."

Candice learned a lot from this extensive six-month project. "I learned how to be a better designer," she said. "I learned all of the processes that go into designing and which ones I like more than others." Also, Candice valued her experience in working as a team and learning to be flexible. When asked how she felt about completing what she set out to do, Candice replied, "It was a wonderful end to my undergraduate studies. I felt like I could see how much I've learned and accomplished while here at BYU."

Candice's future plans include serving a mission for The Church of Jesus Christ of Latter-day Saints in Madagascar. After her mission, Candice wants to continue her education and attend graduate school so she can earn an MFA in costume design. Of her experience at BYU, Candice acknowledges, "I really appreciated what BYU had to offer. My professors were wonderful and very much involved in the learning process. My department was also great . . . everyone was so eager to be involved which got me involved."

NOTES

1. Elizabeth Lewis, "Student goes crazy for costume design," *News Net*, Wednesday, 8 January 2003, (<http://newsnet.byu.edu/textonly/story.cfm/41393>).



"Investing in Yourself"

STUDENT SPOTLIGHT: MATT MCINTIRE

by Natalie Walus

Matt McIntire has always been a hard worker. Raised in Orem, Utah, most of his life, his parents divorced when he was seven. Though the divorce was difficult for him and his seven siblings, he decidedly says, "It helped me more than it hurt me." From this trial in his life, McIntire developed a strong work ethic and a sense of independence. "Everything that I've ever had to do has always been something that's very independent. That kind of defines who I am—just a hard-working person that has to do things for myself."

This mentality drove McIntire to excel in high school, where he learned that investing in education gave a person a better chance at success in life. "It's a foundation of knowledge, like a broad general knowledge, but also a specific knowledge of what your potential is and what things you can do and excel in," he says as he explains his views on education. "I always knew that I wanted to go to college, have a future. I think that pushed me to do my best, to try to get the best grades I could," he says. "[I wanted to] be able to get into college, not only get in, but have a way to pay for it." His hard work, success in several AP classes, and 3.85 GPA at Orem High School proved to be a worthwhile investment when he not only earned admission to Brigham Young University (BYU), but received an academic scholarship from Multicultural Student Services as well.

But all this success did not come without sacrifice. During high school, McIntire had to balance his time between work and

academics. Because of his parents' divorce, he felt the need to provide for his own expenses during high school. Though working made it difficult to participate in extracurricular activities, McIntire made sure that his schooling was a priority. He worked an average of four hours a day after school so his mother wouldn't have to pay for many of his needs. He continues to work hard for his education today.

As a daughter of Mexican immigrants, his mother taught him to accept others for who they are and the importance of service. McIntire explains, "She talked a lot about appreciating others . . . I get the example that my mom has shown of being someone that would go out of their way to help others who were less fortunate than she was."

McIntire invested his mother's example of service and acceptance on his mission to the Paraguay Asuncion North Mission for The Church of Jesus Christ of Latter-day Saints. There, he gained a great love for the people as well as a different perspective on the importance of education. "I value my education because of my mission," he says. He met many good people whom he felt only needed some education to pull themselves out of poverty. "There's so much potential for those people, the world just needs people to educate them," he says.

When McIntire returned home from his mission, he resumed his education at BYU. At first, he seriously considered going into medicine, but as he started the course work, it didn't feel like the right field for him. His search for other possible

majors led him to BYU's Marriott School of Business. When he decided on a major in finance, "it just felt right." He liked that the major was broad enough to provide plenty of options for work after graduation.

McIntire is also a member of the Association of Latino Professionals in Finance and Accounting (ALPFA). ALPFA is designed to assist Latinos in the business world. The organization holds yearly conferences in which companies recruit Latinos; McIntire plans on attending the conference this October. "I knew that it could open some new doors for me," he says.

Two years ago he married Beth Wilson and since then, McIntire has continued to work hard in his field of choice, not to mention working a job at a local credit union. This summer they traveled to Washington, where McIntire received an internship in Amaze Entertainment's financial department.

With graduation approaching in April 2004, McIntire reflects on what he has learned, "Education and school is something that is so important because as you gain skills and knowledge, you're investing in yourself, you're creating in yourself a type of understanding and awareness of what's out there." And as he's worked and sacrificed for his education, Matt McIntire has done just that—he has invested in himself.

One Child at a Time

ALUMNI SPOTLIGHT: QUINCEY ATKIN

by Jarrett Macanas

Courtesy Troy Atkin



In *The Book of Mormon*, the ancient American inhabitants witnessed a divine experience: “and they saw the heavens open, and they saw angels descending out of heaven . . . and they came down and encircled those little ones about.”¹ To some, the idea that angels ministered to children was only possible in scriptural days. For others, such a marvelous experience is possible today. As Dr. Quincey Atkin continues to “encircle those little ones about” as a clinical psychologist at Utah’s Primary Children’s Medical Center, her sweet presence and service can be described as angelic.

Born and raised as Quincey Gladstone in Cardston, Alberta, on the edge of the Blood Reservation, Atkin remembers her rewarding childhood. She is grateful she learned in youth the merit of hard work and education. As strong supporters of learning, her parents instilled in her the desire for knowledge. Her mother was a junior high teacher for over fifteen years, and her father became an attorney after reaching his rodeo goals—becoming world champion calf-roper in 1997. Her paternal great-grandfather, Senator James Gladstone, was the first Native-American senator in Canada. The counsel and example provided by her family helped Atkin push herself to reach higher goals.

In 1988, Atkin’s strong desire to achieve her goals led her to Brigham Young University (BYU). Scholarships from BYU and the Blood Reservation motivated her to excel. Four years later, Atkin graduated with a bachelor’s degree in family science. By this time, she had met and married Troy Atkin, a manufactur-

ing engineer who also graduated from BYU. Atkin immediately began pursuing her doctorate degree in BYU’s clinical psychology program. In the subsequent eight years, Atkin worked part time in various clinical settings, gave birth to two children, and successfully defended her dissertation. Atkin commented, “Other than the birth of my children, being awarded a doctorate degree and wearing the doctoral hood at my graduation was the proudest moment in my life—I realized I could reach any goal if I was persistent and believed in myself.” Atkin’s graduation in 2000 earned her a Ph.D. in clinical psychology and the momentum to launch a career in child psychology.

Today, Atkin works for Primary Children’s Center for Safe and Healthy Families in Salt Lake City. She works closely with children who have suffered traumatic stress from sexual and physical abuse. Through her expertise in clinical psychology and psychological assessments, Atkin finds success in helping many children cope with their past and current experiences.

An exciting turn in her career happened in 2001, when the government awarded a grant to establish the Primary Children’s Center for Safe and Healthy Families. Atkin currently serves as the Project Coordinator and is responsible for maintaining some of the clinical needs of the center. The purpose of the grant is to develop a network, the Child Trauma Treatment Network–Intermountain West (CTTN-IW), of mental health professionals who are focused on improving the quality and availability of mental health care

for abused children. This large network of specialists has over two hundred mental health professionals from seven Intermountain West states.

In addition to her time spent with this program, Atkin seeks to target ways of increasing the quality and availability of care for Native-American children who suffer from abuse. Many Native-American children who live off and on reservations have poor access to mental health services and are subsequently forgotten and left behind. Through the CTTN-IW, and two of its teams found in Utah and Arizona, specific Native-American issues are addressed. These teams are dedicated to improving the availability of services for Native-American children and strengthening the prevention of abuse effort. Through her community involvement, Atkin also promotes awareness of Native-American abused children and how and where people can receive help.

Despite all of these responsibilities, Atkin still finds time for her own children. The Atkin boys, Trentin 7, and Trey 3, keep her busy. Her children’s energy and enthusiasm for life remind her that the future is bright and promising. Atkin plans to remain at Primary Children’s Medical Center and continue her work providing and improving mental health services for all children. Just as a caring and guarding angel would wish, she says she would like nothing more than to see more healthy, safe, and happy families.

NOTES

1. *The Book of Mormon: Another Testament of Jesus Christ*, 3 Nephi 17:24.

Setting a Standard

ALUMNI SPOTLIGHT: BROWN FAMILY

by Dezi Lynn



Front, L - R: Romero, Renee, Warren, Janet, Lorraine Nelson
Back, L - R: Christopher, Monika, Laura, Annie Nelson

Romero and Laura Brown are alumni from Brigham Young University (BYU) and celebrated the graduation of their first daughter, Monika, in April 2003. The Brown family currently lives in St. Michaels, Arizona. The trail they have walked between their 1979 graduation from BYU to St. Michaels has been filled with the implementation of the four *Aims of a BYU Education*. Their examples have set the standard for Monika and their other five children to follow, by showing the importance of gaining an education and serving others. Monika follows in their footsteps and looks forward to her future, knowing that she has received the same strong foundation through her education at BYU.

One of the most important *Aims of a BYU Education* is "spiritually strengthening." Romero explains the importance of this aim with the following comment: "Without attending or obtaining a degree from BYU, we do not believe that we would have been successful spiritually and temporally."

The Browns arrived at their current positions "through constant fasting and praying." They have enjoyed a great deal of success in their lives. Romero currently serves on the Chinle Stake High Council and Laura serves as a Second Counselor in the Stake Relief Society and as a Young Women camp director. Following their example, Monika realizes the significance of her testimony and has had many spiritual experiences at BYU. Many of the expe-

riences came during her reign as Miss Indian BYU. She states, "I felt that I could become a good ambassador for BYU as well as for the Church and for my Native American people . . . I accomplished much and that helped me grow more . . . my testimony has grown tremendously." As Miss Indian BYU Monika traveled and gave fireside talks to Native American members of The Church of Jesus Christ of Latter-day Saints throughout Utah, New Mexico, and Arizona. Her spiritual growth came from representing BYU and the principles of the gospel.

The Browns have also taken another aim, lifelong learning and service, to heart, having continued their education and service after graduating from BYU. After graduating from BYU in 1979, Romero studied at Northeastern State University (NSU) in Oklahoma and received his Masters in business administration. He graduated from NSU in 1982 and later obtained his engineering, commercial, and residential licenses. With his degrees from BYU and NSU, Romero manages a Days Inn motel and a Denny's restaurant. Together, he and Laura are the first Native Americans to own a major franchise motel and restaurant on the Navajo Indian Reservation, employing over one hundred Navajos in the town of Chinle, Arizona. They also donate frequently to BYU's fundraisers and scholarships.

Monika learned the concept of serving well from her parents, and her future goals include serving others. "I will have to keep

setting my goals and I will try to utilize all my talents in this life. I want to please my Heavenly Father and my elder brother Jesus Christ . . . I want to share and implement my training from BYU." Her goals involve the use of her talents in order to help other people, especially children, with her teaching in early childhood development degree. She states, "I realize that there are many wonderful things ahead of me, but I will have to take it one step at a time to fulfill my aspirations."

Although BYU changes throughout the years, the foundation for building a strong character is still evident in its curriculum and standards. In a recent devotional, Elder Joseph B. Wirthlin stated, "We are hopeful that those who walk upon this sacred ground will be an influence for good in their homes, in their communities, and throughout the world . . . Who knows how the world will be blessed as a result of your efforts and inspiration?"¹ The Brown family is an amazing example of people who have taken the principles they have learned at BYU and continue to happily live them. The importance they place on receiving an education and giving service will continue to set a standard for others who *Enter to Learn and Go Forth to Serve*.

NOTES

1. Joseph B. Wirthlin, "Improving Our Prayers," BYU devotional address, 21 January 2003, (<http://speeches.byu.edu/devo/2002-03/wirthlinW03.html>)

The Path to Graduation

S . O . A . R . 2 . 0 . 0 . 3 .

by James Tschudy

Aching feet and sweaty brows testified to the ruggedness of the ascent. From their position atop Y Mountain, the students gazed out over the pleasant panorama. Bathed in early morning's sun, the entire valley unfolded before them: glistening Utah Lake, the Provo Temple and MTC, and Brigham Young University's (BYU) sprawling campus. Experience teaches us that the long and challenging paths usually lead to the most incredible vistas, the ones most worth-while. And like a difficult climb, the road to college graduation is challenging and tiresome; but there are some college candidates who know just where to prepare for the trip.

Visualizing their own personal dreams and horizons, nearly three hundred prospective college students arrive at BYU campus each summer to learn more about the path they will have to traverse so very soon. Polynesian, Native American, Asian American, African American, and Latin American high school students from around the country attend each year's Summer of Academic Refinement program, known more commonly as SOAR. Multicultural Student Services sponsors the SOAR program, which helps high school students on the path to one of their first grand vistas—college graduation.

Most SOAR students already know the strenuous climb is important to their future and worth the effort. "I think it will influence the way I see life and how I relate to people," says Kelsey Nuila, a SOAR 2003 participant. "[A college graduate] is someone that has accomplished their goals," adds Havalili Kaumatule, another SOAR student. Speaking of a college education, participant Danielle Johnson explains, "Without it I can't do what I want to do—I can't achieve my dreams."

So how does SOAR prepare students to get through college? First of all, it provides good social experiences. The social transition from high school to college life can be the most difficult and distracting part of freshman year. For a week, these students get a taste of real college life. "I think it's the first time you

get the real sense of what college might be like when you come next year," says Juli Lambrechsten about her SOAR experience.

Hauling their bags up the stairs of the large brick dorms, SOAR students may have appeared much like the thousands of others those buildings have welcomed over the decades. "Living in the dorms is fun because you get to meet different people," says Alethea Galeai. "It's fun, but you have to share a bathroom with six people," corrects Nikki Ige. But after their week living in the dorms, eating at the cafeteria, and trekking across campus to classes, these students will be that much more prepared for their first year at school.

To be successful and endure four years as undergraduates, students have to be comfortable with themselves and their culture. During the cultural sharing activity, students present items and values important to them and their culture. The talent show gives them a chance to express their individual interests. "SOAR helps a lot of people break out of their shells," states Ema Sitake, another of this year's participants.

Like a good compass or pair of shoes, having the right tools can expedite your climb to new heights. Equipping them for their journey, SOAR makes students aware of the resources they'll have to help them. "I think you learn a lot at SOAR," voices Liz Stubbs, "because they have tons of workshops for you to do and lots of things to go to." A financial aid workshop invites students to consider how they'll finance their education and introduces them to the university's financial aid services. Students get the chance to tour various laboratories across campus to see facilities available for student use. One afternoon they explore the majors BYU offers and talk to counselors about each program. A career assessment activity evaluates



Posed outside the Salt Lake City Temple, SOAR students and counselors pause for a group photo. Each week SOAR students made the trip to Salt Lake to feel the spirit of Temple Square and nearby Church sites. They end their trip by watching *Testaments of One Fold and One Shepherd*, a Church-produced film shown in the Joseph Smith Memorial Building.



Above: Students engage in a group study session to review concepts and prepare for the ACT exam.

Below: A couple of SOAR participants challenge the rungs of the giant ladder at a ropes course.



While the path to graduation may also seem difficult and distant, this year's SOAR participants are certainly up to the task. Their week at SOAR has helped prepare them for the necessary social transition. The workshops and lectures have given them the

tools and resources they'll need. Guided by the *Aims of a BYU Education*, the students know which paths will lead them to the highest peaks. With a vision of their future and some experience climbing, SOAR has put these students on the path that will eventually lead them to caps and gowns.

by Jan Quek

Over the years, requirements for admission into Brigham Young University (BYU) have changed noticeably. A few decades ago, a student with average grades could get into BYU with little difficulty. However, admission requirements have since evolved and entrance into BYU has become more competitive. Last year, the average unweighted high school grade point average was 3.75 and the average ACT composite score was 27.4.¹ Students hoping to attend BYU need to be familiar with the changes in requirements to prepare appropriately. There are presently six areas of evaluation in the admissions review:²

Students must be endorsed by a local ecclesiastical leader. Applicants who are not endorsed will not be considered for admission to BYU.

To be considered competitive, applicants should have at least a B+ average (3.4–3.5 on a 4.0 scale) for grades 9–12.

This national exam may be taken more than once and the highest score will be used. Students should score at least in the mid-20s to be considered competitive.

These are not required for admission but are highly recommended for academic preparation.

It is not a requirement to complete four years of seminary to be considered for admission to BYU. However, each year completed is advantageous to the applicant.

Students are encouraged to be well rounded and active in church, school, and community.

While nearly 72 percent of last year's 8,721 freshmen applicants were accepted to BYU, Multicultural Student Services, Director, Lisa Muranaka, encourages students to begin their admission preparations early.³ "Begin in junior high—8th grade at the latest—because beginning 9th grade, everything you do counts."⁴ She recommends students maintain a good grade point average and take challenging college preparatory courses. Muranaka suggests students take the ACT at least once during their junior year to distinguish areas where they need to put more effort.

Although academic preparation is important, students also need to prepare socially and spiritually. They should attend Church meetings and seminary classes regularly and make a point to be involved in school and community activities. Muranaka acknowledges that multicultural students sometimes struggle with their cultural identity while at BYU. To make the transition easier, she suggests students explore their unique cultural differences and strengthen their self-confidence and maturity.

According to Muranaka, students who do not presently meet BYU's admission requirements still have a chance to work toward admission. Students are always welcome to transfer credits from other accredited colleges or universities. "As long as they have at least thirty hours of college credit, their high school grades and ACT scores are no longer evaluated for admission," she explains.⁵ Transfer students still need an ecclesiastical endorsement, at least a B+ grade point average, and at least half of their credits should be from general education classes. Unless they attend another Church school, they should also attend Institute classes.

Students applying to BYU may feel comforted knowing the details of the admission process so they can prepare early to be competitive applicants. Admission requirements will most likely continue to change as long as throngs of students are applying to BYU. Future applicants should give themselves the advantage, preparing early for the chance to join the BYU community.

1. BYU Admission average website, (<http://admissions.byu.edu/admission/freshmen/averages.html>).
2. BYU Admission criteria website, (<http://admissions.byu.edu/admission/freshmen/criteria.html>).
3. See note 1.
4. Lisa Muranaka, correspondence to author, 11 July 2003.
5. *Ibid.*

Making News

BYU's COMMUNICATIONS

by Rob Zawrotny and Natalie Walus

You've heard the names—*Newsweek*, *ABC 20/20*, *NBC Dateline*. These media giants fill the airwaves and newsstands, helping us keep a finger on the pulse of world events. But have you heard of Marilyn Lou, Ashli Hansen, or Natalie Ward? Not likely, but maybe someday soon. While not as renowned as their employers, Lou, Hansen, and Ward represent just a few of the students from BYU's Department of Communications to intern this year with such heavyweights of mass communications.

As steady as the school's football program, i.e. "the quarterback factory," BYU's Communications Department consistently produces some of the country's brightest journalism, advertising, and public relations students. Whether they're working on "The Today Show," like BYU alumnus Jayne Clayson; interning with top PR, advertising, and news entities; or learning the ropes at NewsNet—the program's integrated newsroom—BYU's communications students are making news.

Housed in the spacious Harris Fine Arts Center and part of the College of Fine Arts and Communications, the Department of Communications offers five undergraduate degrees: broadcast journalism, communications studies, advertising/marketing com-

munications, print journalism, and public relations. Students take courses ranging from broadcast reporting to multimedia journalism, with degrees requiring anywhere from 43 to 58 credit hours.

While advertising and public relations have limited admissions, the other tracks allow enrollment once the prerequisite courses have been completed and students pass a current events test after studying the *New York Times* for a month.

In the top twenty nationally as far as program size, the department currently enrolls 700 undergraduates, with 600 more in premajor classes.¹ These dedicated students have gained a reputation that extends beyond Provo's city limits. "The programs in this department are excellent. I'm not saying that just because we're at BYU, but we compete nationally," says department co-chair Ed Adams.² In the last several years BYU students have taken home, among others, national awards for best newscast, best student public relations firm, and best online news website.

And to whom can the students attribute their remarkable success? "Excellent faculty," Adams maintains. "Of the twenty-four faculty we have, fourteen we've hired in the last four

years and they've come from the top doctoral institutions in their field . . . We're an interesting department. Like all journalism/mass communications programs, it's like we straddle a

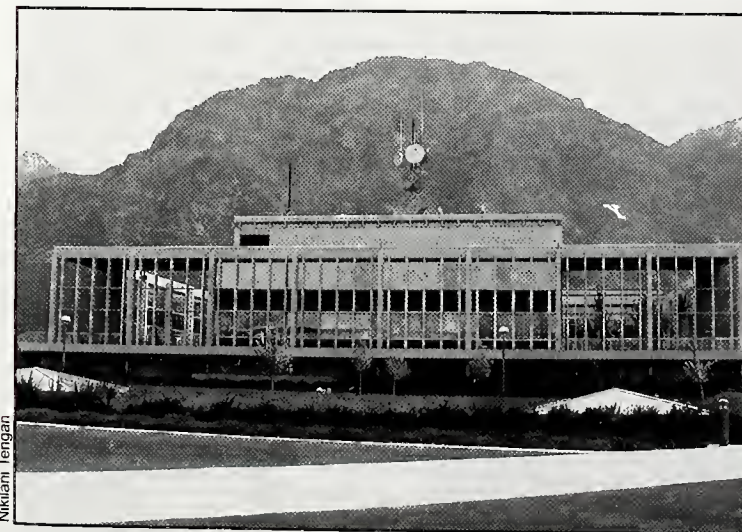
"We have one foot out in the professional world and we've got another foot deep in the academic world. And so you find our faculty have lots of professional experience, but on the other hand they are true scholars."

— Ed Adams

DEPARTMENT

fence. We have one foot out in the professional world and we've got another foot deep in the academic world. And so you find our faculty have lots of professional experience, but on the other hand they are true scholars."³

The students are quick to agree. Jane Carter, a senior from Creston, California, studying public relations, comments, "Rather than being academics who never spent time in the real world, the BYU faculty consists of some of the most respected professionals in the field. It makes a big difference, because you know they have actually worked on cases they assign you, rather than just reading theories in a book."⁴



The Harris Fine Arts Center (HFAC) houses the College of Fine Arts and Communications. Though the *Daily Universe* and NewsNet offices are located in the Wilkinson Student Center, communications classes and BYU's radio station can be found in the HFAC.

A Winning Combination

by Jan Quek

The humming of computers and shuffling of papers are a constant sound in the NewsNet work area. Students labor tirelessly to artfully integrate many disciplines of the communications field. With its inception, NewsNet set an innovative trend for the world of journalism. It was the first newsroom of its kind to combine print journalism (*The Daily Universe*), broadcast journalism (KBYU-TV), radio (KBYU-FM), and Internet (NewsNet).¹ "But more importantly," Ed Adams, department co-chair, reports, "it's really a lab for students."²

As part of the communications department at BYU, NewsNet is a student-run program that has received national acclaim. For two consecutive years from 1999–2000, this hybrid in journalism won *Editor & Publisher's* "Eppy" award for the Best College Newspaper Online Service.³ NewsNet has also received the title of "Best All-Around Online Student Newspaper" by the Society of Professional Journalists.⁴ In addition, NewsNet continually receives recognition in the form of nearly 18,000 hits a month, many coming from foreign countries.⁵

The atmosphere of this merged environment is one of learning and opportunity. The combined experience and knowledge acquired through NewsNet has a grand appeal to most students. Jane Carter, a senior majoring in public relations, states, "Having a lot of experience in many fields gives you an advantage. If you have newspaper and broadcast experience, you have more opportunities. Employers like well-rounded employees."⁶

Regarded as a ground-breaking college news source, NewsNet has set a trend that others are following, including Utah Valley State College with its spin-off called NetXNews.⁷ Through steady advances in web design and technology, NewsNet will surely continue to bring innovative news updates to BYU's campus as well as the world.

NOTES

1. Edward L. Carter, "BYU expands horizons of journalism," *Deseret News*, 14 September 1998, (http://www.desnews.com/cgi-bin/cqcgf_state/@state.env).
2. Ed Adams, interview with Rob Zawrotny, 16 June 2003.
3. Jeffrey P. Haney, "BYU hails its 'news sharing' venture," *Deseret News*, 2 October 2000, (http://www.desnews.com/cgi-bin/cqcgf_state/@state.env).
4. *Ibid.*
5. Leigh Dethman, email to author, 30 June 2003.
6. Jane Carter, email to Natalie Walus, 7 July 2003.
7. See note 3.

Elodia Strain from Los Banos, California, a senior in advertising, affirms, "The faculty seems to be genuinely concerned about your success as a student. The members of the faculty are eager to provide you with learning experiences both inside and outside of the classroom. The amount of hands-on experience that I have been able to participate in has been extremely beneficial."⁵

And getting such hands-on experience is akin to a skydiver remembering his parachute—it is essential. "We think it's pretty important because we have about as real world experience as you can get," Professor Adams remarks. He cites working at NewsNet (*see sidebar on page 21*) and the various student clubs as some of the opportunities for students to get their feet wet.⁶ At NewsNet students have the opportunity to write and edit for the *Daily Universe*, one of only two daily campus papers in the country; create daily radio and TV broadcasts for KBYU-FM and KBYU-TV; produce @NewsNet.byu.edu for the Internet; and work on various advertising and public relations campaigns.⁷

Their in-depth education helps students hit the ground running when they enter the workforce. "The *Daily Universe* class, however stressful, is a very good experience designed to give you real world experience," says Carter. "In addition, Bradley PR, the student-run PR firm, is an excellent way to get experience even before your internship. BYU also offers internship programs, such as the New York internship . . . [where 20 – 30 top students a year are placed with various news entities in New York City], that are designed to help you get ahead in your career."⁸

Besides completing coursework at NewsNet, the Ad Club, the Bradley Agency, and the Public Relations Student Society of America (PRSSA) all offer chances for greater involvement. The Ad Club works to give members "the opportunity to prepare themselves to make the transition from students to advertising professionals" and offers guest speakers, agency tours, and work-

shops.⁹ Students seeking experience in public relations can join the Bradley Agency, which is "dedicated to providing quality public relations services to profit and nonprofit organizations" while at the same time helping to enhance students' resumés and skills.¹⁰ And BYU's chapter of PRSSA, the Rulon R. Bradley Chapter, "helps launch students into public relations careers by providing opportunities to apply their skills and knowledge, draw on the experience of professionals, and network with professionals and other students."¹¹ BYU's chapter of PRSSA is one of the largest in the nation.

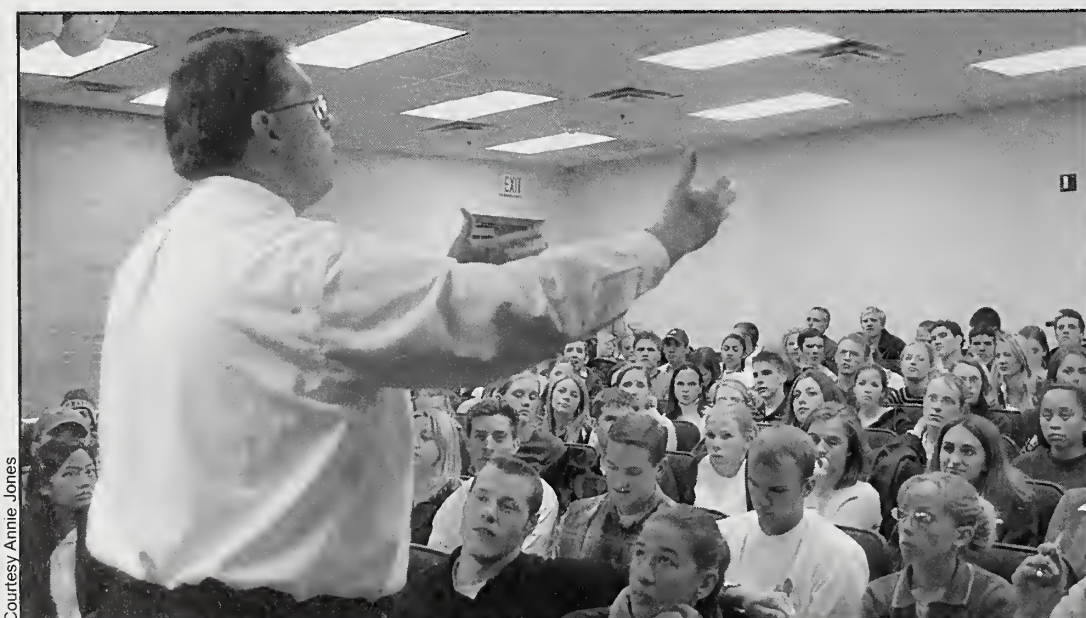
These opportunities give students a real taste of what they'll face in the workforce: a fast paced, deadline driven, and sometimes ethically challenging career. And in this area—media ethics—BYU also stands as a

model to other schools. "The Department of Communications here at BYU was the leader in journalism ethics," Adams points out. "The Journal of Mass Media Ethics was founded here and is still published here . . . We were one of the first journalism programs that had a class in ethics."¹²

Media ethics classes at universities are now common, but at BYU, students must take not one, but two such courses. The first of these classes must be taken before students can write for the

"The media is becoming an increasingly powerful presence in our homes and if media messages reflect strong values, great changes could happen in the world."

— Elodia Strain



Ed Adams, the co-chair of the Department of Communications, is just one of the talented Communications faculty members at BYU. With professors who are both academically and professionally qualified, BYU's program offers that perfect blend of classroom study and real-world experience.

Daily Universe. This helps them “have a sense of responsibility, both ethically and legally, about what they’re writing about,” says Adams.¹³

The exigency of media ethics is not lost on students. Carter comments, “As an LDS university, BYU stresses ethics. Every class has focused on honesty and integrity, while the law and ethics classes have you brainstorm ethical dilemmas and participate in the Ethics Bowl. Because a breach of ethics at BYU reflects on the university, we are very well educated on their importance.”¹⁴

While students learn how to thrive professionally once in the program, Adams has a few suggestions to help high school students prepare to successfully pursue a communications degree. This includes working on writing, organizational, and teamwork skills. “Three of the things that can really help determine your success: writing is imperative. Two, much of what we do is deadline oriented, so organizational skills are very important. If anything will hurt you in this major, it’s deadlines,” he says. “They’re relentless, omnipresent. [Finally], a lot of our classes, particularly when we get up to what we call our capstone experiences, our last classes, almost always involve group work and presentation skills.”¹⁵ Students often have to face large groups to do presentations, a sometimes daunting task.

But addressing various audiences pales to the overwhelming charge that ultimately lies ahead of these students: to inform the world about current events, and in many cases, to influence the way people think. They know that their work holds great sway in society.

“I enjoy studying communications because I see a great need for communications professionals and students who have a strong value system,” Strain wisely notes. “The media is becoming an increasingly powerful presence in our homes and if media messages reflect strong values, great changes could happen in the world.”¹⁶ It’s just this attitude that will keep the Communications Department at BYU in the news for a long time to come.

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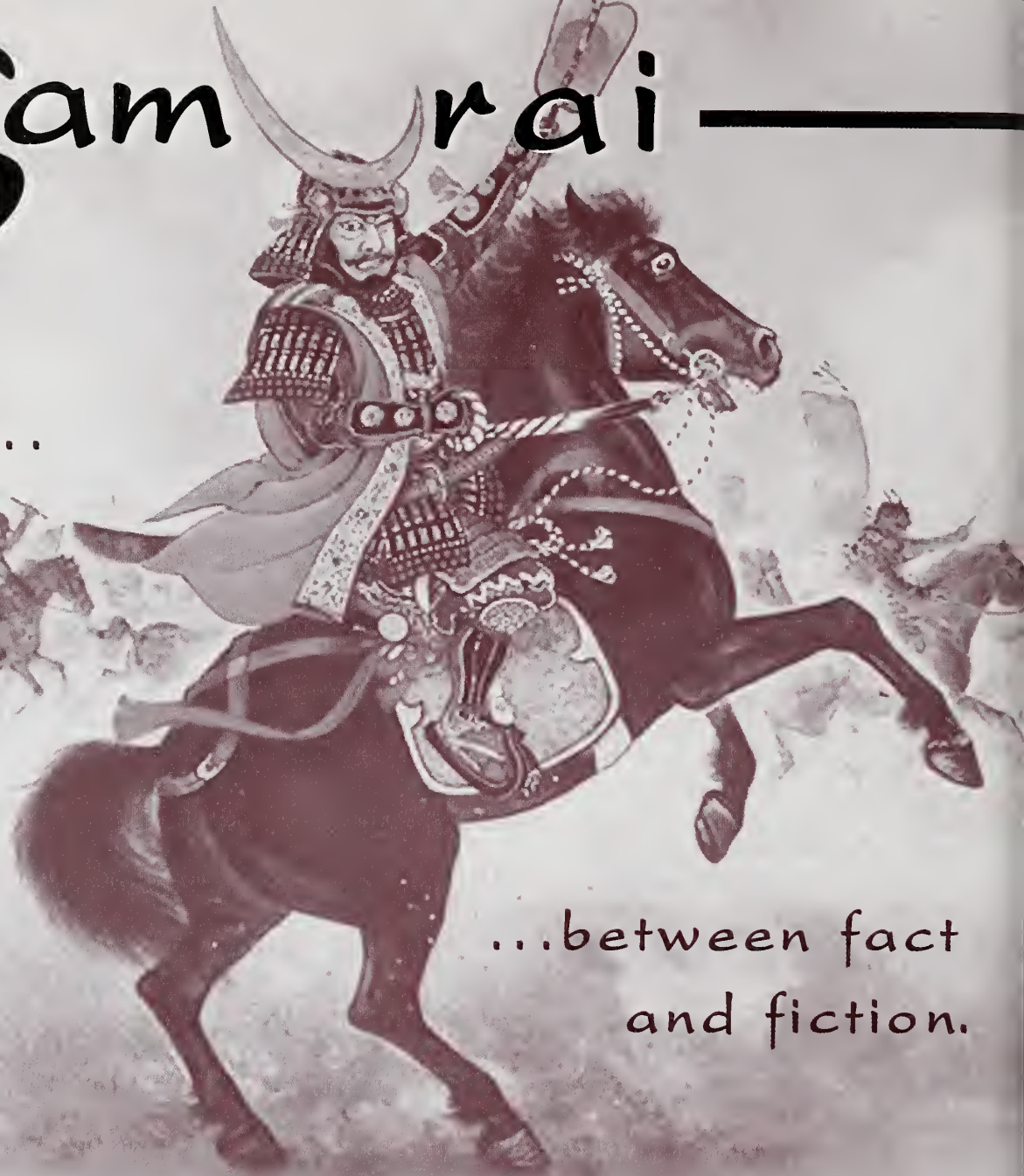
1. Ed Adams, interview by author, tape recording, Provo, Utah, 16 June 2003.
2. *Ibid.*
3. *Ibid.*
4. Jane Carter, e-mail to author, 7 July 2003.
5. Elodia Strain, e-mail to author, 23 June 2003.
6. See note 1.
7. Undergraduate Catalog 2002–2003, Brigham Young University Bulletin, 144.
8. See note 4.
9. Communications Department homepage, (http://cfac.byu.edu/communications/Affiliated.php?content_id=132).
10. *Ibid.*
11. *Ibid.*
12. See note 1.
13. *Ibid.*
14. See note 4.
15. See note 1.
16. See note 5.



The NewsNet and *Daily Universe* offices are busy around the clock preparing stories for each day. One of the few collegiate newspapers published daily, the *Daily Universe* updates the students employed there. NewsNet is updated several times a day and features stories from the *Daily Universe* and articles written exclusively for NewsNet. Though deadlines are a constant pressure, students realize the experience at the newspaper is much like that of the real world.

The Samurai

A thin line...



...between fact
and fiction.

by Natalie Walus

“**T**here once was a man who may be called the ‘generalissimo’ of robbers and who went by the name of Hakamadare . . . His business was to rob people of their possessions when they were off guard.” One night he decided he needed new clothes and spotted a finely-dressed man playing a flute whom he thought would be the perfect victim. Hakamadare usually attacked his victims right away, but something about this man scared him, “so he followed him for a couple hundred yards. . . . Give him a try, [he] said to himself, and ran up close to the man, making as much clatter as he could with his feet. The man, however, looked not the least disturbed. He simply turned to look, still playing the flute . . . Hakamadare ran off.”

He decided to try again, “drew his sword, and ran up to him. The man stopped playing his flute and, turning, said, ‘What in the world are you doing?’ Hakamadare couldn’t have been struck with greater fear . . . he fell on his knees and hands. ‘What are you doing?’ the man repeated. Hakamadare felt he couldn’t escape even if he tried. ‘I’m trying to rob you,’ he blurted out.” The man asked him to follow, playing his flute again. He took Hakamadare to his home and “as he gave him a robe made of thick cloth, he said, ‘If you need something like this in the future, just come and tell me. If you jump on somebody who doesn’t know your intentions, you may get hurt.’” Hakamadare later found out the man was a samurai governor. “Later, when he was arrested, he is known to have observed, ‘He was such an unusually weird, terrifying man!’”¹

Samurai legend is a vital part of Japanese history. In actuality, historical figures have transformed into legendary warriors over time and their lives have now taken on mythological qualities. Many heroic Japanese figures possess some common attributes—early death, absolute loyalty, and battles against seemingly insurmountable enemies. These characteristics now form the present-day stereotype of Japanese warriors. But the samurai, who arose in the seventh and eighth centuries, many times do not fit the typical sword wielding, honor hungry, loyal-to-the-death image often portrayed.² These images usually come from legend and show not what the samurai were but what they aspired to be. By learning about both samurai history and legend, we gain a clearer vision of what they might have been like and a greater understanding of the Japanese culture.

The word *samurai* comes from the Japanese verb *saburau*—to serve.³ This implies that samurai were never intended to rule Japan. In fact, though they ruled Japan for roughly seven hundred years (A.D. 1192 – 1868), they were always technically “subordinate to the supreme civilian, the emperor.”⁴ Their rule came about when Minamoto Yoritomo defeated the Taira Clan (A.D. 1185). Yoritomo was appointed *sei-i tai-shogun* (commander-in-chief to subjugate the barbarians)⁵ but resigned shortly after and went on to create the first *bakufu*, which signified the military government that took the leading role over the imperial court.⁶

Because of frequent conflict, samurai easily gained recognition through war tales and history books. A perfect example of this is Minamoto Yoshiie—“the samurai of the greatest bravery under heaven.”⁷ The “great respect resembling awe” that the imperial court had for Yoshiie was a result of his deeds in the Former Nine-Year War (A.D. 1051 – 1062) and the Latter Three-Year War (A.D. 1083 – 1087).⁸

In the Former Nine-Year War, Yoshiie distinguished himself as a skilled bowman. While his father’s troops were suffering great loss, he contin-

ued to fight valiantly—with “none of his arrows [leaving] his bow in vain.”⁹ He was just eighteen years old.¹⁰ His reputation became so great that Emperor Shirakawa was even comforted in sleep when Yoshiie offered one of his bows to place above the emperor’s pillow.¹¹

Unlike the samurai stereotype, bowmanship was more honored than swordsmanship until the fourteenth and fifteenth centuries.¹² Mounted archers were the preferred warrior and legends about archery are numerous. One legend says Yoshiie easily pierced three sets of armor with an arrow when asked by Kiyohara Noritake (an enemy general turned ally) to see his skills. Awed by Yoshiie’s power, Noritake declared him a “reincarnation of Hachiman, the deity of the bow and arrow.” Thus, Yoshiie is also known as Hachiman Taro.¹³

Once Yoshiie’s prowess as a warrior was firmly established, his reputation as a man of words needed to be made. *Renga* was a popular form of poetry involving two people exchanging poetic verse (see sidebar on page 26).¹⁴ In hot pursuit of Sadato, the enemy general, Yoshiie is said to have given him a line of verse pertaining to his undoing during the Latter Three-Year War. Sadato is said to have given him a verse back. After hearing the use of *renga*, Yoshiie put his arrow away and returned to camp. “In the midst of such a savage battle, that was a gentle-

manly thing to do.”¹⁵ Legends told about Yoshiie portray a different samurai than that of the stereotype. They portray samurai honoring bowmanship and valuing words as a skill equal to combat.

Of course, not all legend contradicts the modern stereotype. Many legends ultimately work to support the image of loyal, ready-to-die samurai. The life and legend of Kusunoki Masashige is the ultimate example of samurai loyalty to the emperor. In A.D. 1331, Emperor Godaigo made an attempt to regain his rightful power from the Kamakura *Bakufu*.¹⁶ Though his endeavor ended in defeat, a civil war broke out afterwards; this is where Masashige appears.

The emperor, unable to protect the imperial castle, had a dream concerning a camphor tree, or *kusunoki*. He searched for a warrior by that name believing he could save the imperial cause and found Kusunoki Masashige.¹⁷ It turned out that Masashige was not only uncharacteristically loyal to the emperor but a master strategist as well.

Masashige’s most ingenious military maneuver was his defense of Chihaya Castle—a small, strategically placed fortress set on a little plateau.¹⁸ Chihaya had several natural

Right: Minamoto Yoshiie, named “the samurai of the greatest bravery under heaven,” was a bowman of legendary proportions. He was also known for a supposed *renga* exchange during battle (see sidebar on page 26).



Mightier than the Sword

by Rob Zawrotny

Samurai warriors likely esteemed the adage “The pen is mightier than the sword.” So precious were the poems they wrote that samurai sought to have them published in coveted poetry anthologies. When desiring to be included in a Japanese poetry anthology, one samurai, Tadanori (A.D. 1144 – 1184), said to his poetry teacher, Fujiwarano Shunzei (A.D. 1114 – 1204), “Should you find anything appropriate in the scroll I’ve brought here with me and be indulgent enough to include just one verse, I would rejoice in my grave and would protect you into the distant future.”¹

The Japanese probably borrowed the idea of incorporating poetry into their tales from Chinese historians and Buddhist scriptures, both of which also used poetry. The ability to compose poetry became associated with having a “gentleman’s education” and led to the custom of writing a poem in preparation to die. Consequently, a tight bond was created between the samurai and their poetry. The most popular form of poetry was the *renga* (linked verse), which incorporated 5–7–5 and 7–7 syllable schemes with different poets building upon the previous rhymes. Up to twelve people would contribute to a poem containing a hundred verse sections.² Sometimes their words portray militaristic allusions while others convey a clever pun. No matter the style, “Japanese poetry has its seeds in the human heart, and takes form in the countless leaves that are words.”³

NOTES

1. Hiroaki Sato, *Legends of the Samurai*, (New York: The Overlook Press, 1995), xxix.
2. *Ibid.*, xxvi – xxvii.
3. *Ibid.*, xxxi.

springs, making it possible to withstand a siege for more than fifty days.¹⁹ Tactics such as tumbling boulders, felling trees, stuffed decoys, and burning bridges kept his enemies from reaching the fortress.²⁰ This successful defense was the turning point of the imperial cause. During Masashige’s defense, Emperor Godaigo escaped exile and gathered forces in Kyoto while Ashikaga Takauji, an important *Bakufu* general, rebelled against the *Bakufu* and joined the emperor. With Takauji’s strength, Godaigo was able to end the Kamakura *Bakufu*.²¹

All seemed well for the Emperor until Takauji rebelled once again, this time against Godaigo. Masashige and others loyally defended Kyoto, knowing defeat was eminent. Determined this would be his last battle, Masashige called his son, Masatsura, and admonished him “not [to] destroy [their] loyalty of many years and surrender to save [his] own life.”²² With this he entered his final battle and fought courageously until surrounded. Then he, and the others with him, escaped to a small house where they committed suicide.²³ The life and legend of Kusunoki Masashige is ideal; his military skill and strategy was enough to put him in history books, but his unflinching loyalty (even to death) raised him to heroic heights.

Loyalty, like Masashige’s, follows many samurai legends but history reveals that many wars were won by treachery.²⁴ An excellent example is Takauji, whose defection swung the war in favor of the imperial cause and then against it when he revolted. Kiyohara Noritake’s influential defection aided Minamoto Yoshiie in the Former Nine-Year War.²⁵ According to history, these warriors come closer to the realistic Japanese warrior than those like Masashige.²⁶ Though history shows much betrayal, loyalty was still considered the most valuable quality anyone could possess. This is seen in legends like Masashige’s and others, which praise those who remained steadfast and disapproved of the unfaithful, like Takauji.²⁷

Kusunoki Masashige’s story also features *seppuku*—suicide by disembowelment.²⁸ Another prevalent and sometimes glorified stereotype, suicide was actually quite rare and mostly reserved to dire circumstances in war. “Since torture was expected in premodern Japan, suicide . . . was considered preferable to capture.”²⁹ As the custom evolved, samurai began to disembowel themselves to show their purity because the stomach was believed to be the residence of the soul.³⁰ *Seppuku* also took on other purposes such as *kanshi* (protesting against one’s lord) and *junshi* (following one’s lord in death).³¹ *Seppuku* did eventually become illegal in the Edo period (A.D. 1603 – 1867), and was then used only as punishment.³² Legend, not history, tends to focus on occurrences of *seppuku* because of its rareness.

By paying close attention to how samurai legend and history are woven together, we get a better picture of what Japanese warriors actually were like and what role they play in Japanese culture. History reveals the honor a Bowman like Minamoto Yoshiie could attain, and legend shows how his skill in poetry could earn him even greater recognition. Kusunoki Masashige’s legendary loyalty and historically innovative defense tactics turn him into the ultimate model of devotion to the emperor. Though a Masashige-like samurai was rare, his ideal set the standard for generations to come. More importantly, Japanese history and legend dissolve the loyal, stereotypical warrior often portrayed, leaving samurai who are courageous, multi-layered, and individual. And when we understand this, we realize that the samurai are not just warriors of legend, but real people who teach us what it takes to become legend.

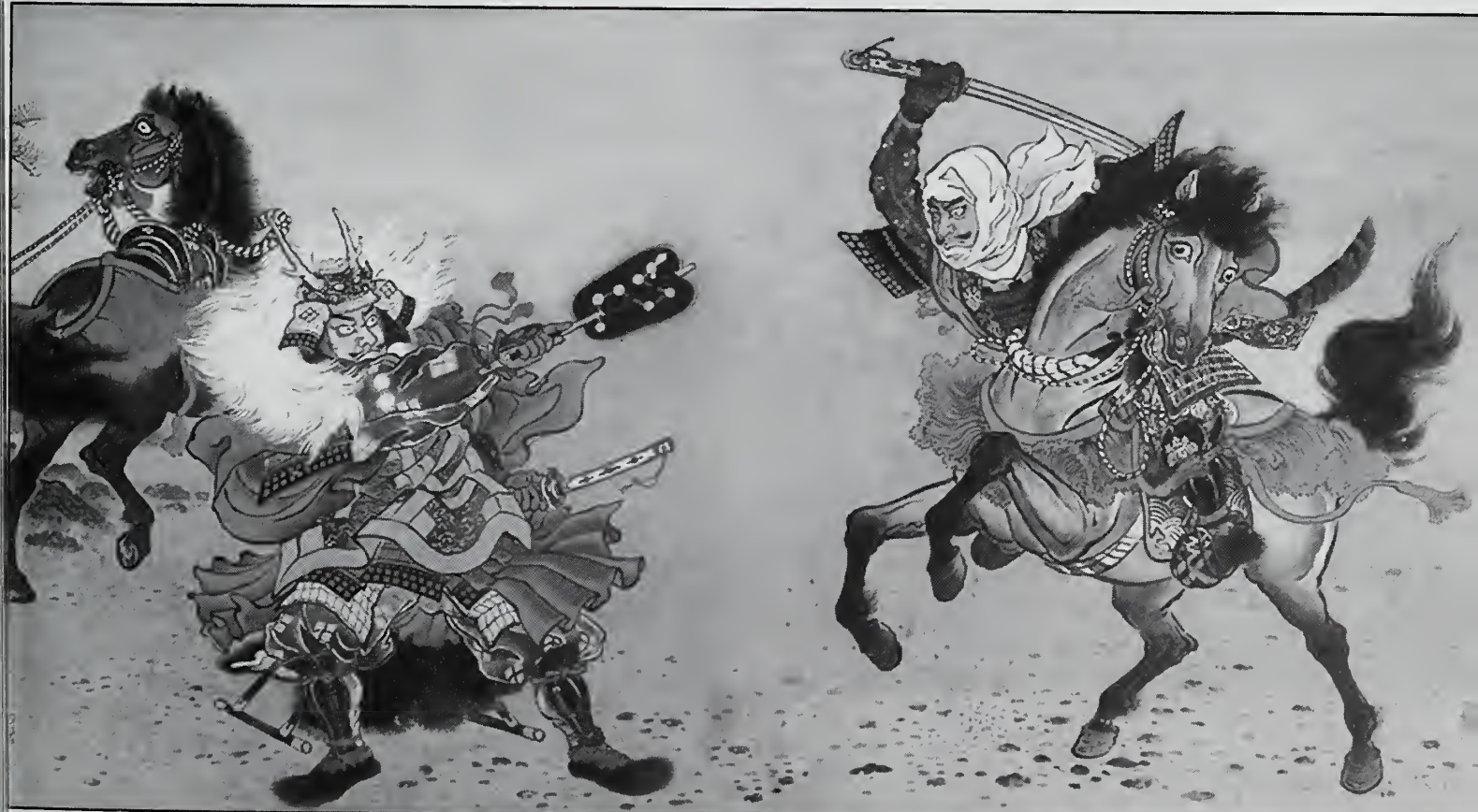
NOTES

1. Hiroaki Sato, *Legends of the Samurai* (New York: The Overlook Press, 1995), 31-33.
2. Sato, *Legends*, xvii.
3. Sato, *Legends*, xvi.
4. *Ibid.*
5. *Ibid.*
6. Sato, *Legends*, xix.
7. Sato, *Legends*, 95.
8. *Ibid.*
9. Sato, *Legends*, 97.
10. Sato, *Legends*, 98.
11. See note 8.
12. Sato, *Legends*, xv.
13. See note 10.
14. Sato, *Legends*, xxvii.
15. Sato, *Legends*, 99.
16. Sato, *Legends*, 157.
17. Sato, *Legends*, 158.
18. Sato, *Legends*, 174.
19. Sato, *Legends*, 176.
20. Sato, *Legends*, 175-80.
21. Sato, *Legends*, 180-81.
22. Sato, *Legends*, 184.
23. Sato, *Legends*, 187.
24. Cameron Hurst III, "Death, Honor, and Loyalty: The Bushido Ideal," *Philosophy East and West* 40, no. 4 (1990): 517.
25. See note 8.
26. See note 24.
27. *Ibid.*
28. Hurst, *The Bushido Ideal*, 519.
29. Hurst, *The Bushido Ideal*, 520.
30. *Ibid.*
31. *Ibid.*
32. Sato, *Legends*, xxiv.



Above: Kusunoki Masashige is one of the most revered samurai of all time. Honored for his unflinching loyalty and defense strategies, Masashige was a model Japanese warrior.


Below: Uesugi Kenshin and Takeda Shingen were bitter enemies, yet their respect for one another as warriors led them to treat each other civilly. Kenshin even provided Shingen with salt during a dishonorable attack from another enemy.



A Cause For CELEBRATION

THE NATIVE AMERICAN POW-WOW

by Rob Zawrotny



*A*s if connected by a string to the sticks that strike the rawhide, the dancers' feet flow rhythmically with the pulse of the drum. Gently bobbing up and down, twisting here and there, their mesmerizing movements serve to praise the Creator of the earth they tread beneath them while in the background, drums beat and melodic voices cry out enchanting songs.

This is a typical sight at a pow-wow. For newcomers, the bright colors, captivating movements, and gripping sounds can overwhelm the senses and make their hair stand on end. For them, the pow-wow evokes feelings of admiration and genuine interest in a different culture, while for those who have made pow-wowing a way of life, the chance to meet with fellow Native Americans offers respite from the outside world and a time to rejoice in their heritage. Yet both groups are united by the overpowering, good feeling that pervades the dance arena. According to Harry James Sr., a full blood Diné/Navajo and pow-wow participant of nearly four decades, "It always feels good to be at a pow-wow because we feel a connection with people through the sharing of our dances and music."¹

This connection draws Native and non-Native Americans to pow-wows across the country. While there, one can grab a bite of fry bread, peruse handcrafted goods, listen to the drum groups, and enjoy the dancing. But when



Above: Like the earth's relation to the sun, pow-wows revolve around drum groups. The groups infuse dancers with life through their songs. They typically consist of six to eight individuals, and have names like "Blackfoot Crossing" and "Rocky Boy Singers." Their enchanting songs are as varied as the tribes from which they come and can have social, religious, or war overtones. While playing, members of the group sing, using either words or "vocables"—sounds that merely replace the words.

Left: Signifying the start of a pow-wow session, the grand entry proceeds as respected elders lead the dancers into the arena. The eagle staff is on the left, representing Native Americans.

watching a pow-wow, trying to understand the many facets involved can seem quite overwhelming. By understanding how they have evolved and what happens at pow-wows, newcomers will understand that pow-wows are more than just competitions; they are a conduit to the very heart of Native American culture.

History

If you took a trip through time, back to the Wild West of the nineteenth century, you would find that pow-wows did not exist as they do today. Like a creature adapting to survive a hostile environment, Native Americans changed and evolved their dances under harsh circumstances. Due to these conditions, dancing became competitive; but before, tribal members danced to commemorate "proposed marriage negotiations, celebrations of special ceremonies, seasonal rituals and honor events."²

Some of the earliest dances recorded by anthropologists were the Omaha/Grass Dances. These were "generally considered to be the precursor to most men's pow-wow dances," however, it is uncertain among which tribe they originated.³ Also unclear is where the first pow-wow was held. In her book *Heartbeat of the People*, Tara Browner, a professor of

ethnomusicology and American Indian studies at the University of California, Los Angeles says that "clearly there is no single birthplace of the pow-wow [but that] various strands of music and dance culture . . . have joined together to create the contemporary pow-wow, including warrior society dances, reservation-era intertribal dances, Wild West shows and other exhibitions, and postwar homecoming celebrations."⁴

The word itself, *pow-wow*, probably comes from the Algonquian language family, drawn from the words *pau wau*, meaning "he/she dreams."⁵ Indians used the term to describe actions during healing ceremonies, and it was adopted by immigrant folk-healers to describe their own medicinal practices. These folk-healers began traveling the country promoting their cures, calling themselves "Indian healers." They toured the country for nearly a century, from the Civil War all the way up to WWI and were known for their "medicine" and "Wild West" shows.⁶

"The most dramatic promotional stunt in the vending of alleged Indian remedies was the medicine show," states Virgil Vogel, an expert on the history of Native American medicinal practices. "These spectacles toured the country with bands of 'real live Indians,' pitching their tents in some mud flat and



advertising their presence with a noisy and colorful parade down Main Street. Audiences were treated to an exhibition of 'war dances' and other nights of the 'wild west.'"⁷

Browner goes on to explain that "although non-Indian spectators had been entertained by Indian dances before this time, the use of dancing in tandem with pow-wow doctors resulted in the term *pow-wow* being associated with the concept of 'Indians dancing.' By the 1800s, Indians themselves (minus the Anglo pow-wow doctors) were putting together intertribal 'Indian Medicine shows' and traveling from town to town in the Midwest."⁸

During the early twentieth century, as these groups toured the country, Native Americans continued to find themselves in struggles for their land. In an effort to "break-up the tribal mass," the government instituted several policies to weaken Native tribes—including the forbidding of dancing.⁹ Dances had to be done in private or performed in legal venues such as medicine shows or exhibitions. Due to the persecution and resulting poverty, an increasing number of Indians danced in the shows to earn money. As the performances gained wider acceptance and popularity, original tribal dances evolved as promoters asked performers to "fancy it up" in order to entertain the audience. This resulted in the beginnings of the modern Fancy Dance.¹⁰

Though dancing became popular and acceptable in public entertainment circles, the message from the government was still: "Dancing for the entertainment of a white audience was acceptable, dancing for the purpose of religion on the reservation was not."¹¹ It was not until 1933 that dancing for private, religious purposes again made legal.

"Legalizing religious dances also affected the principal purpose of pow-wows," Browner states. "No longer a spectacle for white entertainment, after World War II intertribal pow-wows grew out of community-serving veterans' homecoming celebrations. These events included parades, music, and dance and often had openly spiritual overtones. The element of entertainment remained, however, and by the mid-1950s the (initially) non-Indian concepts of competition and prize money had become increasingly important, ushering in the age of professional dancers who traveled a national circuit."¹²

Modern Pow-wows

Since those early days of dancing, pow-wows have taken on a different meaning. Today, whether it is indoors on a college campus or outside on a reservation, people gather at pow-wows to dance, to mingle with friends and family, and to celebrate Native American culture. "I personally view a pow-wow as a gathering of family, tribes, and nations," says Chauma Kee Jansen, a recent BYU graduate from the Sioux/Assiniboiné and Navajo tribes. "Pow-wow is a place of sharing—sharing dance, culture, food, and friendship. Pow-wow to me means good times."¹³

Pow-wows can be held for a variety of reasons, such as celebrating holidays, fundraising, or honoring/memorializing groups or individuals.¹⁴ Some pow-wows are attended on a local basis, while others attract national attention. Despite their size and purpose, most pow-wows are conducted in a similar manner: they take place over three or four days, adhere to a set schedule, and typically involve prize money for the winning dancers and drum groups.

However, depending on where the pow-wow is held, viewers might notice some subtle differences. According to author and pow-wow participant Chris Roberts, "Pow-wows take place within circuits similar to leagues in athletic sports. But unlike those leagues, formal recognition of

these circuits does not exist. The circuit traveled by dancers and their families depends in part on their personal whims, money and time available, and friends they wish to encounter.”¹⁵

There are two main circuits: northern and southern. In the south, pow-wows are held during the spring and in the north many are held during the summer.¹⁶ One of the main differences between northern and southern pow-wows is the style of songs performed by singers and drum groups. To the untrained ear many of the songs and drum beats sound alike but subtle differences exist. “Southern drums end most of their songs with five honor beats while Northern drums end mostly with three . . . Southern singers have a lower tone than the much higher-pitched tone of Northern singers. Many Southern pow-wow songs are melodies without lyrics. Most Northern pow-wow songs are a combination of melody and lyrics.”¹⁷ Despite their differences, it is the drummers’ and singers’ duty to get the dancers enthused.

Each session of a pow-wow starts with the Grand Entry. The dancers file into the arena led by an eagle feather staff, which represents Native Americans, and are accompanied by the beat of the host drum performing the Grand Entry songs. Once the dancers are inside the arena, the Grand Entry continues with “an invocation, flag song, victory song and posting of the colors.”¹⁸ After starting, the pow-wow planning committee leaves it up to the head people to make sure everything runs smoothly. These presiding officials include the Master of Ceremonies, arena director, head judge, head singer and/or host drum group, head man dancer, and head woman dancer.

The head people have stewardship over the area they oversee. For instance, the head dancer must set the tone for the rest of the performers and make sure everyone is involved. The MC is the “narrator of the pow-wow.”¹⁹ James Sr., who often works as an MC, says, “I consider the pow-wow committee my bosses, so I need to follow their plan and schedule. It is my responsibility to keep the pow-wow on schedule and running smoothly.” Among other things, the MC is responsible to explain dances and proper pow-wow etiquette. This includes “showing respect for everyone; who, when and where photography is taken is important—ask permission; do not touch feathers and regalia of dancers; [and] do not touch the eagle staff that is posted with the flags.”²⁰

Serious performers train year-round and can make a living off prize money. While competing, “dancers are judged on dance skill, correct form for category, regalia, sportsmanship, body control, and footwork. Dancers must start, stay continuously and stop in perfect time with the beat of the drum.”²¹ Contestants compete in a variety of dances. Men compete in fancy, grass, straight, and traditional dancing while women compete in buckskin, cloth, fancy, and jingle dancing. The dances are all markedly different, and each dancer wears regalia (never referred to as costumes) they have painstakingly made themselves. Sometimes regalia is passed down over the years and has a great deal of sentimental value while other parts are store-bought.

Like a dancer’s regalia, adorned with everything from treasured, handcrafted heirlooms to store-bought plastic beads, pow-wows integrate the old world with modern society—an eclectic meeting of home-made with high-tech. For casual observers, pow-wows may just seem to be a flurry of feet shuffling in an eye-catching kaleidoscope of color, but for those who participate in them, pow-wows are much more. “These are traditions that are being handed down from one generation to the next,” Jansen says. “There is a sense of pride and gratitude that fills the atmosphere when you dance. You think of those people that have gone on





Left and right: Ladies fancy shawl dancers compete at the Gathering of Nations Pow Wow, the largest pow-wow in North America drawing over 5,000 dancers from 500 different tribes. One of the most captivating and exciting dances, ladies fancy shawl dancing is the newest form of women's dancing and is similar in nature to men's fancy dancing. In time with the music, the dancers spin and jump, mimicking butterflies in flight. The elaborately decorated shawl stands out, adorned with bright colors and long fringe hanging from the edge.

Below: Helping to assure that the younger generation embraces their Native heritage, children of all ages compete in a variety of dances. Often, they all receive prizes, helping them catch the friendly, outgoing spirit of pow-wowing at a young age.

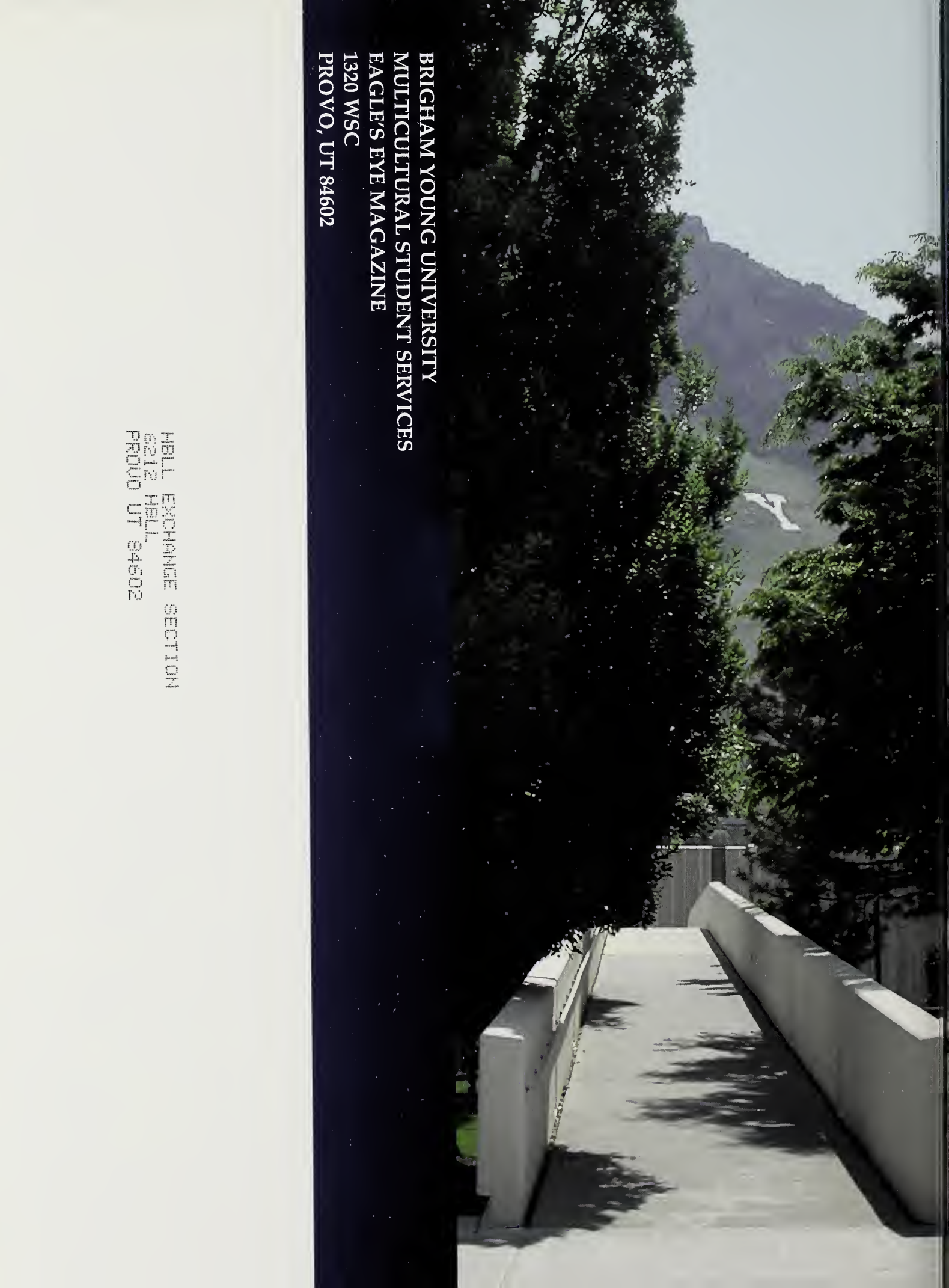
before you and the trials and pains that they had to endure so you could be here representing them.”²² When viewed through participants’ eyes, pow-wows extend beyond competition and prize money—they are a time to gather and socialize, to celebrate heritage. For them, pow-wows reach to the roots of Native American culture. As James Sr. says, pow-wows are “a cause for celebration of being together as a people. A time to share our music, dances and the beauty of the earth, environment and people.”²³

NOTES

1. Harry James Sr., e-mail to author, 17 April 2003.
2. Official program. Native American Festival and Contest Pow Wow, August 23 – 25, 2002, Granger Park.
3. Tara Browner, *Heartbeat of the People: Music and Dance of the Northern Pow-wow* (Chicago: University of Illinois Press, 2002), 19.
4. *Ibid.*
5. *Ibid.*, 27.
6. *Ibid.*, 27 – 28.
7. Tara Browner, *Heartbeat of the People: Music and Dance of the Northern Pow-wow* (Chicago: University of Illinois Press, 2002), 19. Quoting Virgil Vogel, *American Indian Medicine*, (Norman: University of Oklahoma Press, 1970): 141.
8. *Ibid.*, 28.
9. *Ibid.*
10. *Ibid.*, 30.
11. *Ibid.*
12. *Ibid.*, 31.
13. Chauma Kee-Jansen, e-mail to author, 17 April 2003.
14. Chris Roberts, *Pow Wow Country* (Korea: American & World Geographic Publishing, 1992), 31.
15. *Ibid.*, 33.
16. *Ibid.*
17. See note 2.
18. *Ibid.*
19. *Ibid.*
20. See note 1.
21. See note 2.
22. See note 13.
23. See note 1.







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